

OCTOBER, 1950

The Inland Printer

THE LEADING BUSINESS AND TECHNICAL

JOURNAL OF THE WORLD IN THE PRINTING & ALLIED INDUSTRIES

✓R

v. 126 Oct. 1950 - Mar. 1951

Strike it Rich...



*Smoother Finish
Superior Brilliance
Easier Printing
Resists Tarnish
Withstands Rubbing
Non-Curling*

with Newly-Improved **Old Tavern** Gold and Platinum Papers

To inexpensively achieve richer, more distinguished printing effects that will bring new business to your door — discover Old Tavern — the treasure of all metallics.

Newly improved for even greater brilliance of cover, label, seal and box work — Old Tavern

metallics offer finest quality at the price. Their smooth, glittering surface is casein-coated and takes line or halftone illustrations as readily as coated paper. A wide variety of attractive embossings lend distinctive character to any product.

Write today for a handsome sample folder you'll be proud to show your customers.

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Famous For Fine Quality

**GUARANTEED
FLAT GUMMED PAPERS**

All colors — all finishes
for every printing purpose

WARE **Delayed Action** HEAT SEAL

For unexcelled label work
on many difficult surfaces

WareTONE

Mirror Finish — Craftsman Quality
Perfection in Coated Paper



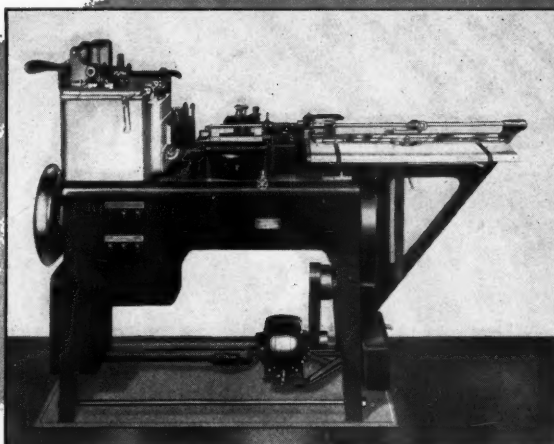
McLAURIN-JONES COMPANY

BROOKFIELD, MASSACHUSETTS

Offices • New York • Chicago • Los Angeles

Teck.

TECHNOLOGY DEPT.



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DETROIT

The **ELROD**

Offers All These Advantages

- 1 A single Elrod provides a constant supply of leads, slugs, column rule, border rule and base material of standard or special heights for mounting cuts, and metal furniture for general composing room use.
- 2 The wide range of Elrod material—1-point to 36-points in thickness—all from one machine, is an important factor in keeping the work moving promptly and efficiently.
- 3 Formed in the mold as a continuous strip of metal, cooled and solidified under pressure, Elrod material is uniformly accurate, and most servicable in meeting today's many printing requirements.
- 4 The use of Elrod material in full-length strips eliminates the need for "piecing" slugs or rule, disturbing standing forms, forced distribution and similar wasteful practices due to strip material shortages.
- 5 Simple in design and mechanism, as well as in operation, the Elrod gives the utmost in dependable service. Both operating costs and upkeep expense are most moderate.
- 6 The creditable standing of the Elrod with hundreds of commercial and publication plants, newspapers, trade compositors and others is assurance of *proved* equipment.

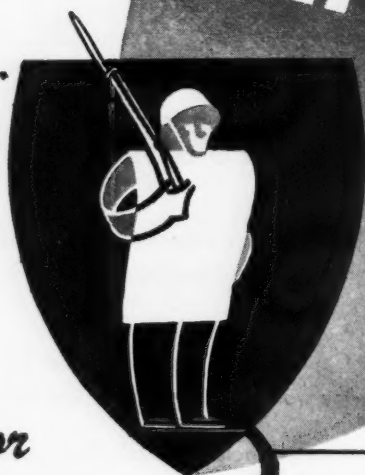
Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14, Illinois

Set in members of the Ludlow Tempo family

Published monthly by Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Subscription, \$4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—\$4.50 a year; single copy, 45 cents—to The Inland Printer, Terminal A. P. O. Box 100, Toronto.) Foreign \$10.00 a year; three years, \$20.00. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional second-class entry at Lafayette, Indiana, under date of April 30, 1948. Copyrighted, 1950, Maclean-Hunter Publishing Corporation.

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for

STIFFNESS
TOUGHNESS
TEAR RESISTANCE
NEW RAG QUALITY
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UNIFORM CALIPER
EASY-TO-IDENTIFY
COLORS

FROM THIS COMPLETE LINE

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50% New Rag
WINCHESTER INDEX
WESTON'S
MACHINE POSTING INDEX
WESTON'S FINGERPRINT INDEX
LENOX INDEX

25% New Rag
TYPACOUNT INDEX
MERIT INDEX

also Makers of a Complete Line of New Rag
BONDS • LEDGERS • SPECIALTIES



BYRON WESTON COMPANY

MAKERS OF PAPERS FOR BUSINESS RECORDS
DALTON • MASSACHUSETTS

30x46... 60" BAUMFOLDER

**World's Finest
Fastest
Most Versatile**

A real profit-maker—
the most versatile
precision-built life-
time heavy-duty folder
ever designed.

Four parallel folds, then
five parallels at right
angles, then
four parallel folds at right
angles, then
two parallel folds

SELECTIVITY OF FIFTEEN FOLDING
PLATES, any combination of which
can be used for the UNUSUAL jobs
... for instance map folding.

BAUMFOLDERS are available in
a complete range of money-
making sizes—with Suction Pile
Feeds, Continuous Feeds, even
Friction feeds (on smaller mod-
els). Ask about the NEW SENSA-
TIONAL FOLDER VALUE... the
Baum JUNIOR 17x22... five
fold machine priced at HALF
you'd expect to pay for preci-
sion built lightning speed folder
of "TOMORROW".

RUSSELL ERNEST BAUM, INC. 615 CHESTNUT ST.,
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add the
Amsterdam
continental
touch
of beauty
to your
typography

LIBRA SERIES



STUDIO

*** EGMONT SERIES ***

Take advantage of type designs created by
some of the Continent's most famous
type designers together with its
leading type foundry.

Let the smartness of EGMONT do its work.
Get new inspiration from STUDIO's artistry.
Make script lines look better with *Rondo*
Create atmosphere with LIBRA.

Rondo series

TYPEFOUNDRY "AMSTERDAM"

Stocked and distributed by
AMERICAN TYPE FOUNDERS

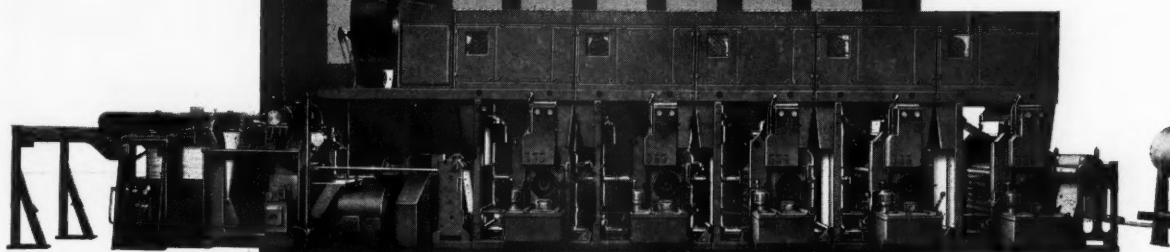
Write your nearest ATF branch for specimen sheets.

For Canada: Sears Limited

the Sperry

1,000

roto printer



Designed to run at 1,000 feet per minute

IN A CLASS BY ITSELF...

for:

specifications

WIDTH: 26" to 42"

CIRCUMFERENCE (Maximum): 46"

HIGH SPEED: Designed to run at
1,000 feet per minute

HEAVY DUTY: Rugged construction
for continuous operation—built
to the standards of a full form
publication press.

proved performance!

Write for complete information
about the Sperry 1,000 Roto-
gravure Printer.

Publication Inserts
Packages and Cartons
Labels

downtime—a minimum!

Easy accessibility for doctor blade setting
Roll-away ink supply
Roll-away printing cylinder carriage
Can be equipped with:

Rewind

Sheeter with fully automatic
load changer

Various types of folders

Rotary blander

THE FORD INSTRUMENT CO.

Division of The Sperry Corporation

31-10 THOMSON AVENUE

LONG ISLAND CITY 1, N. Y.



When Writing These Advertisers, Please Mention THE INLAND PRINTER

COTTRELL

C. B. Cottrell & Sons Company

WESTERLY, RHODE ISLAND

Clayton Division: Milwaukee, Wisconsin. Sales Offices: New York, Chicago, London



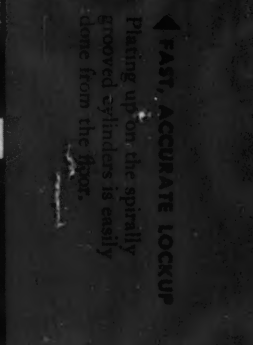
CONVENIENT INKING

Ink is supplied to fountains from the floor. Adjusting screws regulate supply to fountain roll.



IMPRESSION CYLINDER ACCESSIBILITY

This construction allows easy access for packing the impression cylinder from the back of the press.



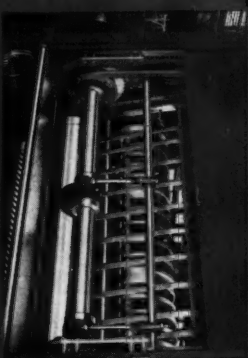
FAST, ACCURATE LOCKUP

Plating up on the spirally grooved cylinders is easily done from the floor.



EASY WASHUP & ROLLER THROWOFF

Washup is accomplished in two or three minutes per color. All covered rolls thrown off contact with inkers by single hand wheel.



EVERYTHING'S
DONE FROM THE
FLOOR!

ONE of the outstanding presses shown at the recent Graphic Arts exhibit was the new Cottrell Two-Color Sheet-Fed Rotary Letterpress which was in operation throughout the show. This press, made in sizes 29" x 45" and up, is designed for the medium-size commercial printer and for profitable production of medium-size runs.

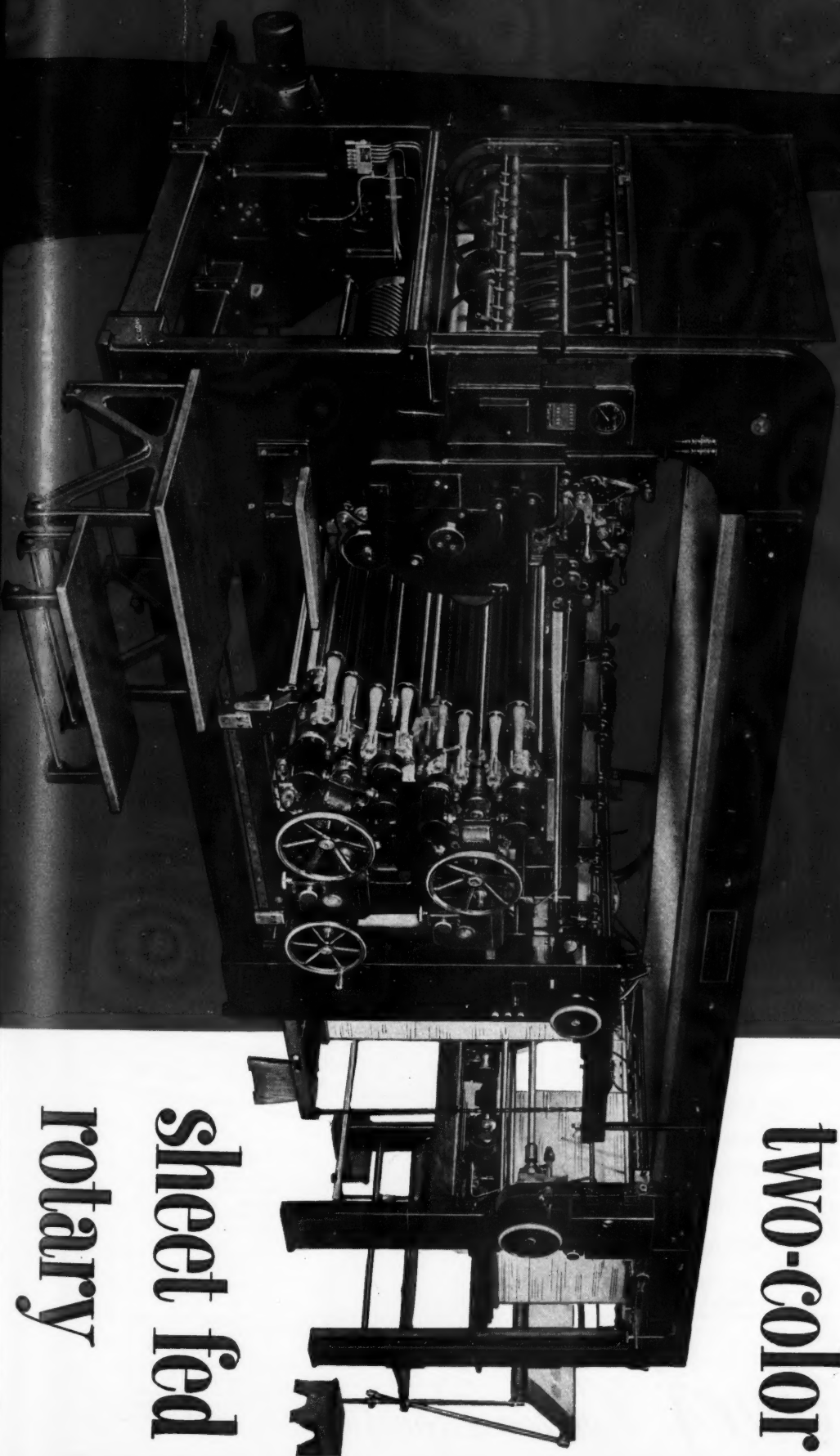
As will be noted in the illustrations to the left, everything connected with the operation of this press is done from the floor, which greatly speeds up makeready, register and starting time.

All the details of this press, including sizes and specifications, are completely covered in the new folder which will be sent upon request. Please write for it.

the hit of the show!

**new
Cottrell
two-color**

**sheet fed
rotary**



PLAN FOR QUALITY

IN YOUR PRINTED MATTER... FROM LAYOUT...

TO FINISHED PRODUCT



Photo by Mac Ball, courtesy Maryland Casualty Company and J. M. Mathes

As compared with some other forms of advertising, printed matter lasts "forever." Make your direct mail worthy of long continued life, interest and effectiveness. Plan it with care and print it on genuine Cantine-coated paper from a mill that has specialized in the coating art for over 60 years.

"Years ago, The Maryland printed the photograph I took of the Liberty Bell, with these words: 'Too often when guns appear above a nation's ramparts, the symbols of its liberty disappear. But our most cherished symbol of a free America will not be melted down.' This photograph and text are as welcome and appropriate today as then. Behind all work of such lasting significance must be a purposeful plan for quality which in printing is best expressed on coated paper capable of faithful reproductions of the finest halftones."

—Mac Ball

LETTERPRESS

HI-ARTS
ASHOKAN
ZENA
CATSKILL
CANFOLD
M-C FOLDING
VELVETONE
SOFTONE
ESOPUS TINTS
ESOPUS POSTCARD

OFFSET-LITHO

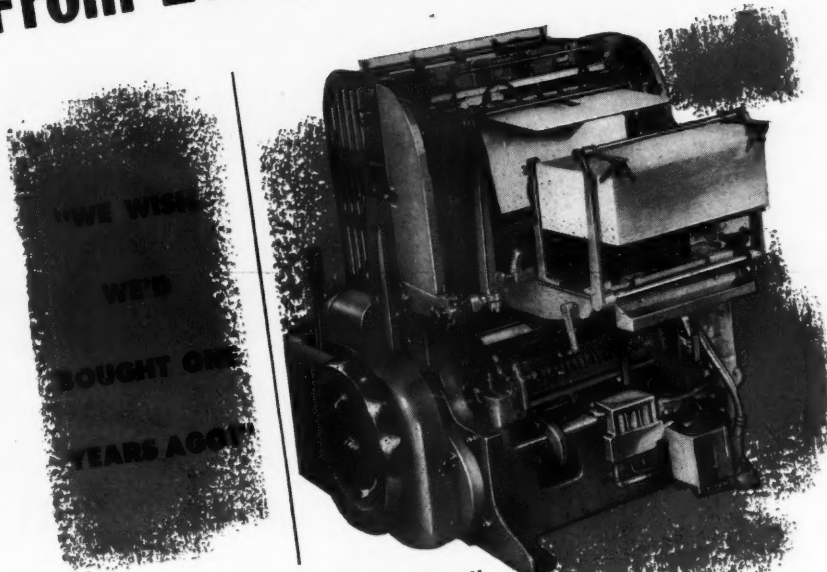
HI-ARTS LITHO C.18.
ZENAGLOSS OFFSET C.28.
LITHOGLOSS C.18.
CATSKILL LITHO C.18.
CATSKILL OFFSET C.28.
ESOPUS POSTCARD C.28.

The Cantine Awards. Send specimens of all outstanding booklets, folders, catalogs, etc., which you produce on Cantine stock, to The Awards Committee, 345 Madison Ave., New York 17.

Cantine's Coated Papers

Sold by Leading Merchants. The Martin Cantine Company, Saugerties, New York. Specialists in Coated Papers Since 1888.

It's The Same Story!
From Every Vertical User



That's what H. A. "Pop" Gower has to say
 about the

MIEHLE V-50 VERTICAL

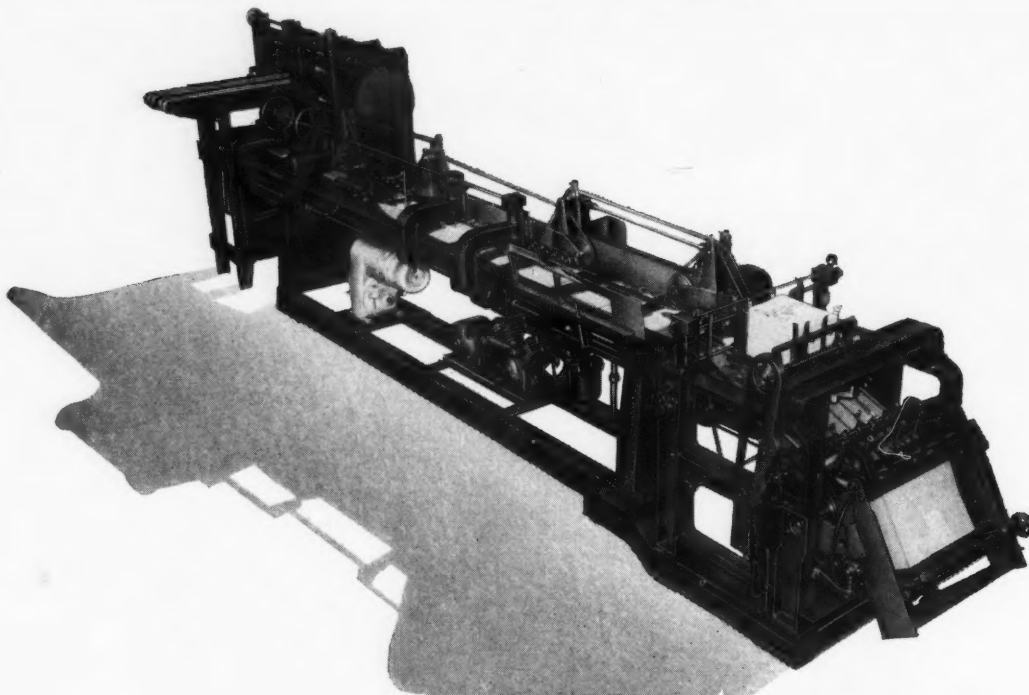
Mr. Gower, President of the Gower Printing & Office Supply Co., Meridian, Miss., also declares that there has not been a month since their Vertical was installed that it has not paid its own way in additional work produced.

Their experience is typical of thousands of printers who say that they wish they'd installed it sooner. Don't wait for profits. Write today—find out how easy it is to own the new, improved Miehle V-50 Vertical.

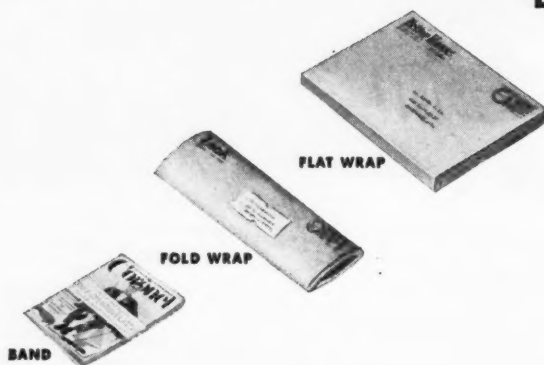


MIEHLE PRINTING PRESS AND MANUFACTURING CO.
World's Largest Manufacturer of Sheet Fed Presses
CHICAGO 8, ILLINOIS

FLAT WRAP FOLD WRAP OR BAND



Collmar's Wrapping Machine DOES ALL THREE!



Cut mailing room bottlenecks through installation of this new combination machine. Individual copies can be flat wrapped, wrapper printed and addressed all in one operation at speeds to meet production requirements. Fold wrapping can be done with the same equipment.

You can also band-wrap books for newsstand sale...feature article copy on the bands attracts buyers...bands protect copies from damage caused by "thumbing through."

SEND FOR COMPLETE INFORMATION ON THIS
AMAZING NEW WRAPPING MACHINE TODAY.

Collmar Corporation

35 E. WACKER DRIVE,

CHICAGO 1, ILLINOIS

MEAD

papers



2 OUTSTANDING COATEDS

In the Moderate Price Range

**MEAD
RICHFOLD
ENAMEL**

for fine letterpress printing

**MEAD
RICHGLOSS
ENAMEL**

for offset lithography and high gloss inks

Improved coating formulas • Modern coating techniques



THE MEAD CORPORATION "PAPER MAKERS TO AMERICA"

Sales Offices: The Mead Sales Company, 118 W. First St., Dayton 2 • New York • Chicago • Boston • Philadelphia

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

Fox River



FINE PAPERS

Free Booklets About . . .

Money-Making Mail

... make letterheads
lead to all kinds of
**BETTER
PRINTING**

ANGUS WILLIAMS CO. LIBRARY

Here's a business stationery program it pays to push!

It makes *quality printing on fine paper* make sense to the BOSS. It turns his attention on the big items of correspondence costs — the dictator, stenographer, office overhead, etc. Among your customers it says the *right things* to the *right people* — paves the way to sales of better printing of *all kinds*. FOX RIVER PAPER CORPORATION, 5354 Appleton Street, Appleton, Wisconsin.



WRITE TODAY! These free booklets by Dr. Robert R. Aurner are consulted by thousands of business firms; should be in every printer's sales kit. Request on your letterhead, please.

Match your quality printing
by quoting it on
fine paper

by
Fox River

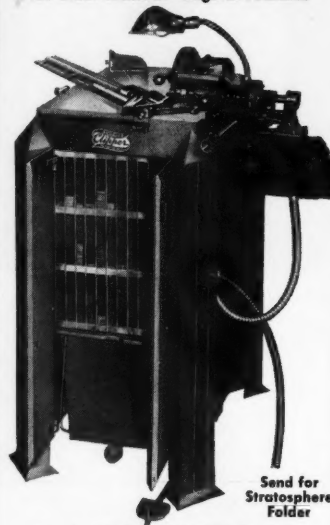


New Fox River portfolio of ideas for selling Christmas printing is ready! Ask your Fox River merchant for one.

RICHARDS' "Clipper"

FIRST—

Rolling Table Saw—Built in Storage
Automatic Foot Switch
Instant change Saw to Saw Trim (PAT.)
152 Pica Gauge—Two Sizes of Tables
"Bulldog" Safety Clamp
Plus other Richards' original Features



Send for
Stratosphere
Folder

J. A. RICHARDS CO.
The First in KALAMAZOO, MICH.
903 N. PITCHER ST.

AMERICAN ROLLERS

ARE FAMOUS FOR
FINE PRESSWORK

SEE FOR YOURSELF. ORDER A SET

**AMERICAN
ROLLER
COMPANY**

1342 N. HALSTED ST. CHICAGO 22, ILL.
225 N. New Jersey St., Indianapolis 4, Ind.

ACME[®] GAS & ELECTRIC Heaters

For MIEHLE VERTICALS and the M-29
Get rid of static! Offset! Slip-sheeting!
... Let your ink set and dry quickly
for backing up without waiting ...
Have even piling without hand jogging
... All this and other advantages are
possible with an ACME!
PLENTY OF HEAT FOR ALL PRESS SPEEDS!

Gas pipe units and makeshift heaters
waste fuel and cost money. ACME's pay
for themselves! Easily installed. No drill-
ing necessary.

SEND SERIAL NUMBER AND
WE'LL SEND COMPLETE DETAILS

Jack Beall Vertical Service
641 S. Dearborn St., WE 9-7407 Chicago 5, Ill.

Heavier, Smarter, Better

NEW—inker with adjustable long stroke vibration.

NEW—heavier frames, cylinders and bed and even more rigid impression.

NEW—smoother, faster operation.

NEW—higher production.

NEW—conveniences for the operator.

MILLER 27 x 41 SY SINGLE COLOR

STANDARD EQUIPMENT—Includes automatic oiling with mercury shut-off switch; tachometer; totalizer; two complete sets roller stocks (one set cast); two delivery boards with casters; counter; set of wrenches; screw driver; oil can; gas burner; variable speed press motor, constant speed pump motor, and push-button control ready for wiring; two reloading feed boards.

ROLLER CORES

	No. Required	Diam. of Composition
Form	3	2½"
Distributor	3	2½"
(Short)	1	2½"
(Long)	1	2½"
Fountain Ductor	8	
Total		

SPECIFICATIONS:

Bed Size	32¾" x 41¾"
Maximum sheet	28" x 41"
Minimum sheet	11" x 17"
Maximum size form on bed	25" x 41"
*Maximum size form in chase	25" x 38"
Stock handled	.0025 to .020 (Some stocks up to .036)
Range of operating speed	2100 to 4200
Maximum feeder stock capacity	46"
Height to top of feeder pile	4' 9½"
Maximum delivery stock capacity	39"
Height to top of delivery pile	3' 6"
Horse power required, press	7½
Horse power required, pump	2
*27½" x 41" maximum form on bed, 27½" x 38" maximum form in chase with cylinder advanced and one form roller lifted.	

WEIGHTS: (Approx.)

Net weight, including motors	18,300 lbs.
Shipping weight—Assembled	21,200 lbs.
—Dismantled	22,725 lbs.

MILLER 27 x 41 TY "TWO-COLOR"

STANDARD EQUIPMENT—Includes automatic oiling with mercury shut-off switch; tachometer; totalizer; two complete sets roller stocks (one set cast); two delivery boards with casters; counter; set of wrenches; screw driver; oil can; gas burner; variable speed press motor, constant speed pump motor, and push-button control ready for wiring; two reloading feed boards.

ROLLER CORES

	No. Required	Diam. of Composition
Form	6	2½"
Distributor	6	2½"
(Short)	2	2½"
(Long)	2	2½"
Fountain Ductor	2	2½"
Total	16	

SPECIFICATIONS:

Bed size	29¼" x 41½"
Maximum sheet	28" x 41"
Minimum sheet	11" x 17"
Maximum size form on bed	25" x 41" each
Maximum size form in chase	25" x 38" each
Stock handled	.0025 to .015 (Some stocks up to .026)
Range of operating speed	2000 to 3750 (7500 imps.)
Maximum feeder stock capacity	46"
Height to top of feeder pile	5' 0½"
Maximum delivery stock capacity	42"
Height to top of delivery pile	3' 9"
Horse power required, press	10
Horse power required, pump	2

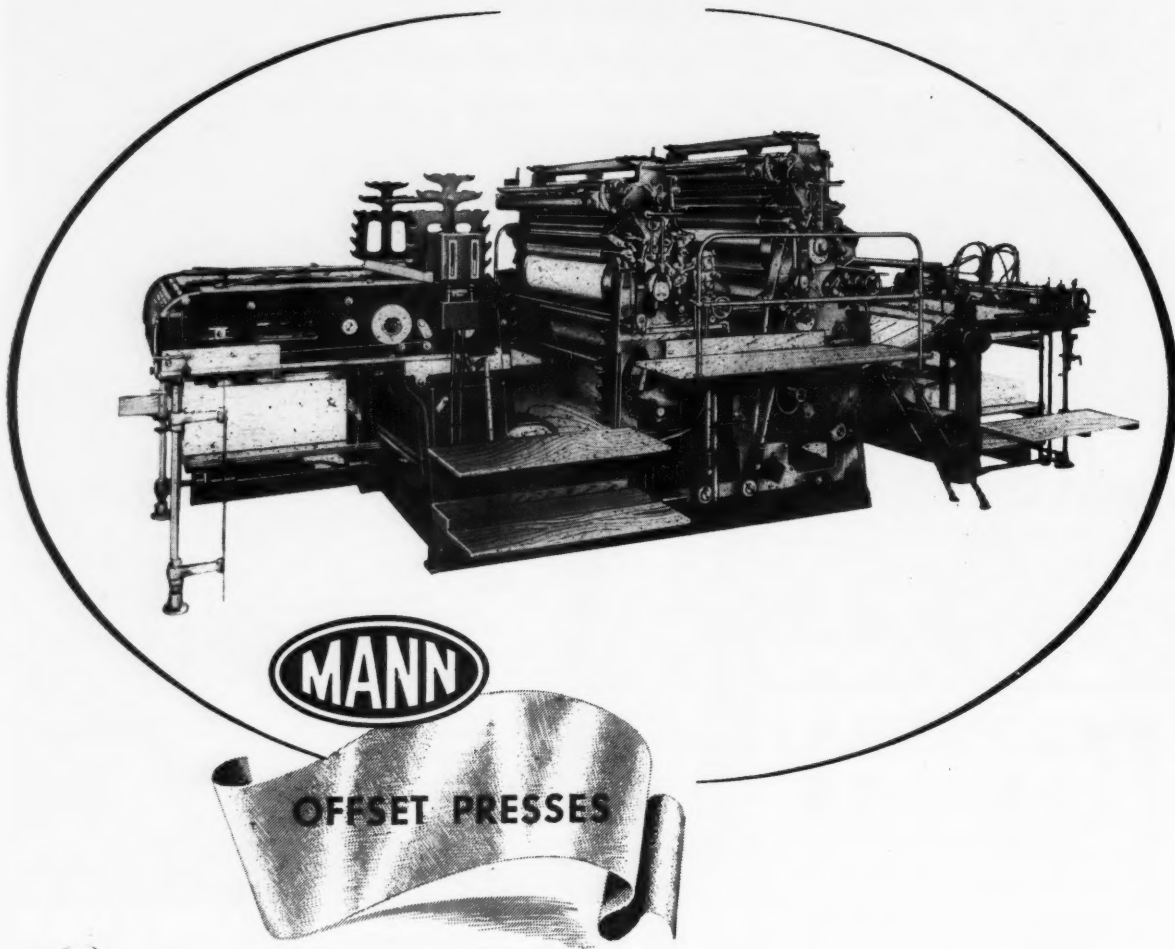
WEIGHTS: (Approx.)

Net weight, including motors	26,100 lbs.
Shipping weight—Assembled	29,900 lbs.
—Dismantled	32,000 lbs.

Write for Literature

MILLER PRINTING MACHINERY CO.
PITTSBURGH, PA.

Royal Reception



CHICAGO proved it again. You naturally open your heart to bright new personalities, whether from Main Street or Mayfair. When American Type Founders introduced the world famous line of Mann Offset Presses at the Graphic Arts Exposition, printers from all parts of the country hailed these masterpieces of craftsmanship. It was a royal reception for a distinguished arrival. Compare the time and money saving features that the Mann offers: centralized controls for cylinder paralleling and impression control, while press is running; clamp bars prearranged on plates and blankets, away

from the press if desired, then dropped into position on the cylinders; vernier gauges for precision register; hydrostatic water control; trap delivery on the larger two-color presses; a superb inking system and many other features that are recognized in 55 different countries as outstanding.

Mann Offset Presses are available in thirteen single and two color models, for sheets from 22"x34" to 43"x65". A 38"x53½" sheet-fed perfecting press is also offered. For full facts about the money making Mann, just ask your ATF Representative.



American Type Founders

200 Elmora Avenue, Elizabeth B, New Jersey

• Branches in all principal cities

We believe
help support
Technical For

Someone
problems
up with t
We welc
from the
press an
mean mo
to most p
MAIN O

We believe in, endorse and help support the Lithographic Technical Foundation.



Looking for a Good Tackle?

Someone you can depend on to help you tackle those difficult platemaking problems? Our master craftsmen, working with up-to-date equipment can come up with the right answers in amazingly short time.

We welcome the opportunity to acquaint you with Graphic Arts' complete service from the first idea up to the press, covering commercial art, photography, offset, letterpress and rotogravure platemaking. You'll be pleased with the results . . . results that mean more sales for you. Centrally located, we afford overnight delivery to most printing centers.

MAIN OFFICE AND PLANT • 110 OTTAWA STREET, TOLEDO, OHIO • GARfield 3781

DETROIT BRANCH
825 West Elizabeth Street
Detroit, Michigan
WWoodward 2-9122

CHICAGO
222 West Adams Street
RAndolph 6-5383

NEW YORK
148 West 23rd Street
CHelsea 3-5309

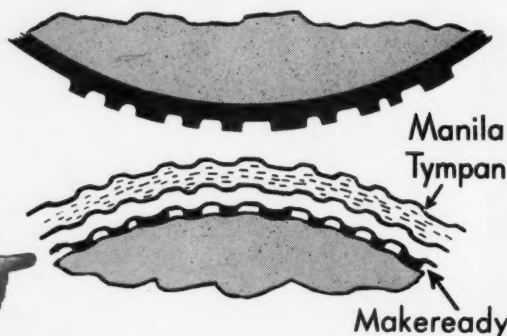
We do not own or operate printing presses.

Graphic Arts Corporation OF OHIO
MAKERS OF FINE PRINTING PLATES
TOLEDO • NEW YORK • CHICAGO • DETROIT

New tympan protects makeready through longest press runs

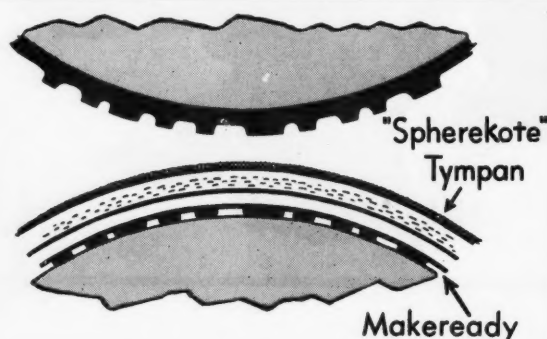
ORDINARY TYMPANS BEAT DOWN!

Fibrous, bulky tympan offers little protection to makeready. Both tympan and makeready soon beat down. Makeready must be freshened up and tympan replaced before press run can be continued. Expensive makeready costs are wasted and valuable press time is lost.



"SPHEREKOTE" TYMPANS STAND UP!

Double protection for makeready when you use "Spherekote" Tympan: compressed backing sheet resists indentation, will not beat down; hard glass surface prevents edges and rules from cutting through and damaging makeready. *One makeready lasts through longest press runs!*



TYPE 17-C "SPHEREKOTE" TYMPAN

Recommended for fine halftones and color work on cylinder and job shop presses.

- Quality . . . clean, sharp reproductions
- Protects makeready two ways . . . does not beat down, resists surface wear.
- Quick back-ups
- Less static on the impression cylinder
- Sharp, clear, accurate reproduction proofs
- Top quality frisket sheet for photo engraving plants
- Longer life

ALSO RECOMMENDED: Type 15-D for press perforating. Lets you set type right up to line of perforation . . . no double press runs! Reduces danger of lumping along perforation line.

For sample swatches and price list of either type, write Dept. IP90, Minnesota Mining & Mfg. Co., St. Paul 6, Minn.



Made in U. S. A. by MINNESOTA MINING & MFG. CO., St. Paul 6, Minn., also makers of "Spherekote" Brand Newspaper Drawsheets and Blankets, "Scotch" Brand Pressure-sensitive Tapes, "Scotch" Sound Recording Tape, "Underseal" Rubberized Coating, "Scotchlite" Reflective Sheeting, "Safety-Walk" Non-Slip Surfacing, "3M" Abrasives, "3M" Adhesives.

CHICAGO . . . SEPTEMBER 23, 1950 . . .

PRINTERS AND PUBLISHERS HERE AGREE . . .

NEW COMPOSING-ROOM EQUIPMENT AT BOOTH 282—

NATIONAL GRAPHIC ARTS EXPOSITION—WAS THE HIT OF THE SHOW . . .

A HIT OF THE SHOW!



The new Blue Streak COMET fast, dual-purpose Linotype

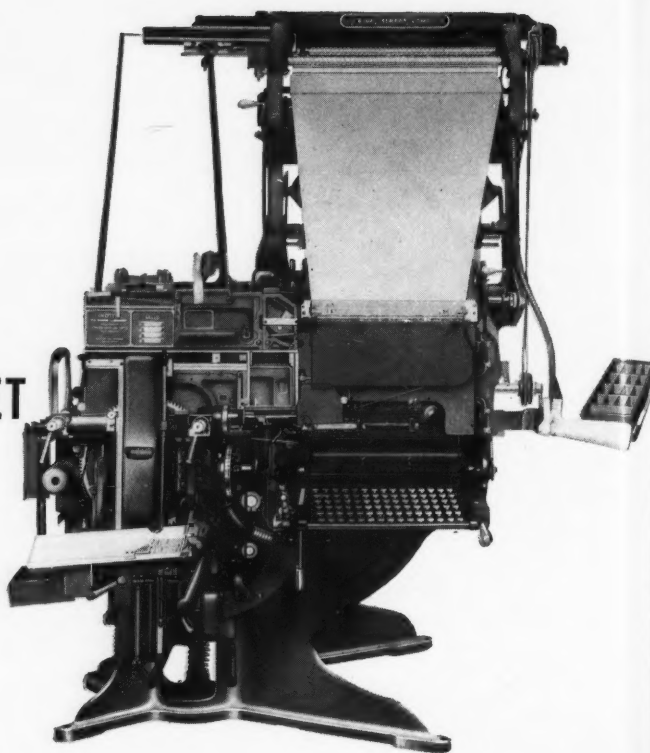
Engineered for action, the Blue Streak Comet is the fastest Linotype ever built. Assembling, casting, distributing—all functions of the two-magazine Comet have been simplified. Many parts have been standardized, others modified, while still others have been eliminated entirely. The Comet provides easier maintenance—easier operation. Completely new in its engineering concept, the Comet can be mechanically operated at casting speeds up to 12 column-width lines per minute.

Manually or Teletypesetter Operated—

When manually operated, the Comet thrives on last-minute rush jobs or steady hour-after-hour line production. New, easy-to-operate controls cut the time required for shifting magazines, making vise-jaw adjustments and other machine settings. The Comet may be equipped for manual operation at any speed between $6\frac{1}{3}$ and 12 lines per minute.

When Teletypesetter operated, the Comet races through 12 lines of single-column text per minute. If operated by a Teletypesetter unit and equipped with a special Linotype self-quadder, the Comet quads right, left or centers in response to tape perforations. Linotype and the Teletypesetter Corporation have worked together in developing a new high-speed Teletypesetter for use on the Comet.

Check the time-saving, profit-building features of the Blue Streak Comet. Then, ask your Linotype representative for further details. You'll agree—the Comet is the practical answer to high maintenance costs and inflexible production deadlines.



Exclusive Comet Features

For Lower Maintenance and Operating Costs

- **Standard Frame Motor**—Easily replaced or repaired at any electrical supply store, this motor is simply mounted on a built-in motor frame.
- **Aluminum Distributor Screws**—Light but strong, these new screws respond quicker to interference—minimize possibility of matrix damage.
- **New Heating Units and Controls**—Heaters are cast in solid aluminum which is then machined for even conduction of heat to crucible, throat and mouthpiece. New controls simplify temperature adjustment.
- **Swing-Out Front**—The entire front of the Comet—from the bottom of the magazine to the keyboard—swings out for instant accessibility to keyboard rods. Keyboard also swings out for easier maintenance.
- **Removable Keyboard Rod Frame**—For lubrication or maintenance of adjacent parts, loosening two screws permits removal of keyboard rod frame.
- **New Distributor Clutch**—This simple, positive mechanism safeguards matrices and machine during distribution. The prototype of this efficient safety has been field-tested for years with excellent results.
- **Handwheel Vise Jaw Adjustment**—Adjusted in a matter of seconds, this new handwheel and a micrometer knob set the left jaw for any measure in ems or points.
- **Simplified Assembler**—Smoother assembling with less maintenance results from the new Comet assembler. Swings out with the rest of the Comet's front.
- **New Magazine Shift and Counterbalance**—Switch from one magazine to the other in less time than ever. No motors—no maintenance problems.

Plus—All the other features found on all new Blue Streak Linotypes!

Simple
quads
regula
line-co
saving

Easy to O
at the ope
handle is
galley and
quads line
quadder in
jaw adjust
hand side
for casting

A HIT OF THE SHOW!



The Completely New MLCo. QUADDER For Your Present Line-Composing Machines

Simple, compact and reasonably priced, the new ML Quadder quads right, left or centers—but does not interfere with regular Linotype operation. Its adaptability to practically all line-composing machines now in use enables you to gain new savings—new profits—from your composing-room equipment.

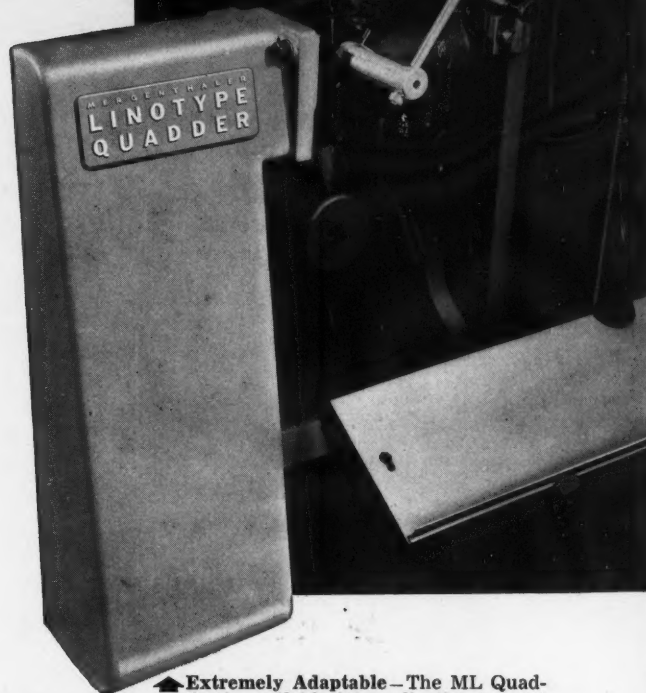


◀ **Simple and Sturdy**—Weighing less than 35 pounds, the new ML Quadder is installed outside of the casting area. The modern cast-aluminum housing protects the mechanism from dust and dirt. No sharp levers protrude from the casting—the whole unit fits snugly on the vise frame.

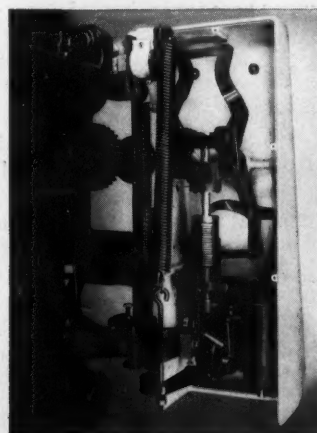
▶ **Easy to Operate**—The quadder control is at the operator's fingertips. The selector handle is conveniently located between galley and keyboard. A flick of the lever quads lines right, left, center or makes the quadder inoperative. A new left-hand vise jaw adjusting mechanism on the right-hand side of the vise frame adjusts the jaw for casting any length line.



▶ **Extra Safety**—A new left-hand vise jaw with an inbuilt safety button is standard on the ML Quadder. The button must be depressed by a tight line of matrices before the pot pump can descend into the metal pot. Pressing the button completes an electric circuit and automatically permits the slug to be cast.



▶ **Extremely Adaptable**—The ML Quadder is available for application to most 30-em composing machines with or without the Mohr Lino-Saw, six-mold disk or Thermo-Blo mold cooler. When installed on Linotypes manufactured within the last seven years (Serial No. 55835 and up), no additional equipment is necessary. For some machines not in the above category, modifications might have to be made.



▶ **Easy to Maintain**—All basic adjustments on the ML Quadder are factory-set—no need for constant checking. Parts are engineered to compensate for eventual wear. Quadder may be cleaned and lubricated by simply removing back cover—without opening or dropping vise. All parts on the composing machine remain as accessible as they were before quadder installation.

How Much Will an MLCo. Quadder Save You?

Savings as high as 50 and 60% have been effected in many shops after self-quadders were made available. Ask your Linotype representative to analyze the composition set in your shop and estimate the savings you could realize with an ML Quadder. For higher composing-room efficiency—and profits to match—write or telephone him today.

A HIT OF THE SHOW!



The First Showing of The LINO FILM —a Linotype photo-composing machine

Operating on a modified Linotype principle, the LINO-FILM is capable of producing eight lines of filmed copy per minute. The machine accommodates two 90-channel magazines and uses special two-letter matrices much like the conventional Linotype matrix. After a line of matrices has been assembled, the LINO FILM automatically justifies and photographs it as a complete unit. Type sizes from 6 to 36 points may be obtained photographically from one font of matrices. An example of the accomplishments by Linotype Research in the photo-composing field, the LINO FILM is not offered for sale. Intensive research by Linotype is your assurance that when the most practical and economical method of photo-composition has been found, it will bear the Linotype trade-mark.

Linotype research at work

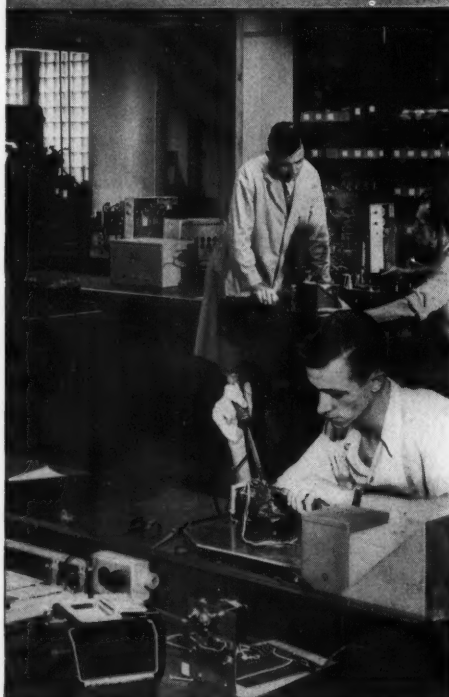
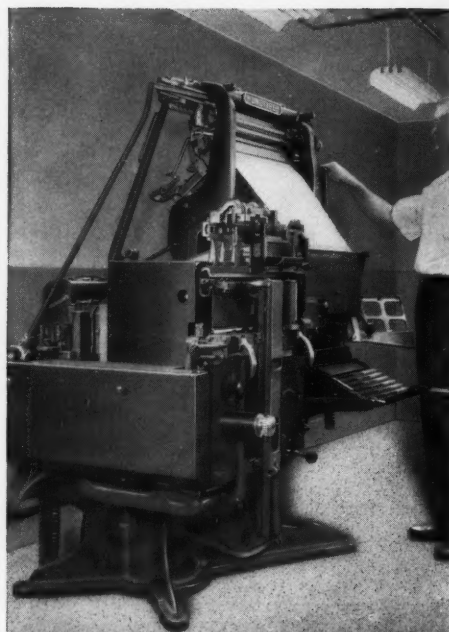
Using the finest testing and experimental equipment in modern laboratories, Linotype Research continues to provide the printing industry with new, money-saving composing-room equipment. Sound engineering and tireless testing assures you of superior products whenever you specify Linotype machines or genuine Linotype replacement parts.

• **LINOTYPE** •

Mergenthaler Linotype Company
29 Ryerson Street
Brooklyn 5, New York

LEADERSHIP THROUGH RESEARCH

Linotype Corona with Bold Face No. 2; Gothics No. 18 and 20



Whether
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Enamel
Book ar



Saw-Whet Owl, photographed by Allan D. Cruickshank

THE WORD FROM THE WISE IS... ST. REGIS

Whether it's the wise old owl or the discerning printer, there's a growing appreciation among all who use printing papers of the extra end-use values that are built into the various grades of St. Regis Papers.

This line of "fine paper for fine printing" has simplified the job of brand selection because it provides such a uniform level of high quality in a full range of grades—Enamel Printing, Coated Printing, Uncoated Book and Uncoated Printing Papers.

The production of such high-specification papers is made possible by St. Regis' complete control of the tree-to-finished-paper process. This is due to the company's extensive timber holdings, pulp mills, and paper mills, with personnel trained to produce top values. Precisely the right pulp is available for each grade of paper, and every grade is uniformly manufactured under conditions which make possible the finest quality at economy levels.



Printing, Publication and
Converting Paper Division



Sales Subsidiary of St. Regis Paper Company

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230 N. Michigan Avenue, Chicago 1, Ill.
218 Martin Brown Bldg., Louisville 2, Ky.

"fine paper for fine printing"

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(2) MANIFOLD TAGS

(3) SHIPPING TAGS

(4) LABELS

(5) BOOK MATCH COVERS

(6) CUPS AND CAPS

(7) CARBON INSERTS

(8) CLOTH LABELS

(9) TICKETS

(10) COMMERCIAL FORMS

Decathlon Winner!

A track athlete must be outstandingly *versatile* to win a 10-event decathlon contest. He's a rare man, and the sports world is quick to honor him.

A press must be outstandingly *versatile*, too, to handle the above ten jobs. The New Era multi-process press has this versatility, through the addition of the attachments required to produce each product. And this press has the rare ability to deliver top-quality work consistently.

One run through the flat bed, roll fed New Era press and the work is delivered rewound, zig-zag folded, or in sheets. For perforating . . . punching . . . slitting . . . die-cutting . . . and other optional operations, standardized attachments are added.

Gold cups and medals? They're not given out for superlative press performance. But credit *is* . . . just ask the printer who uses a New Era.

**NEW
ERA**

MANUFACTURING CO.,

375—Tilth Avenue, Paterson 4, New Jersey

7172

Write For Bulletin No. 11

75th Anniversary

1875-1950
Three quarters of
a century's service

FORCE
makes a
machine to handle
each and every
NUMBERING
JOB!

There's a Force Rotary Numbering Head or Typographic Numbering Machine for every press requirement—for every numbering job in the shop. Many involved and complicated jobs have been made simple. If the machine you need isn't standard, FORCE engineers will help you design the most efficient equipment to meet your requirements. FORCE reputation for good and faithful service dates back three-quarters of a century.

Write for Catalog J, showing complete line of Numbering Machines.

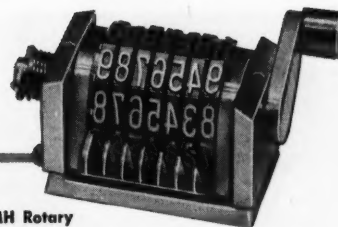
FORCE also manufactures a full line of precision made Hand numbering and dating machines.



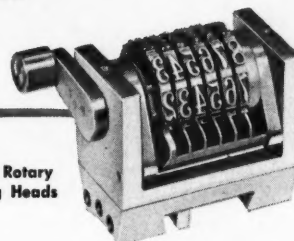
WM.A.FORCE & COMPANY

INCORPORATED

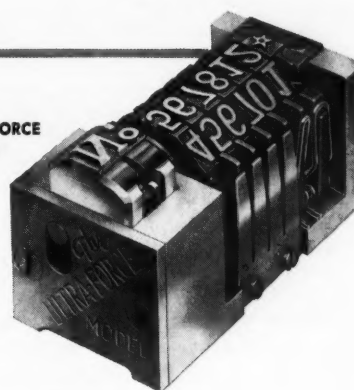
216 NICHOLS AVENUE, BROOKLYN 8, N. Y.



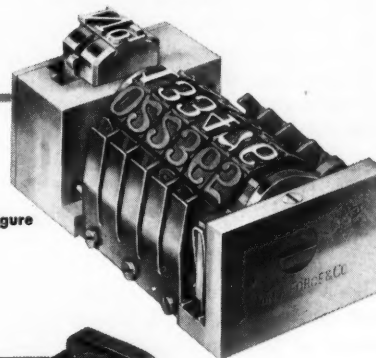
FORCE MH Rotary
Numbering Heads



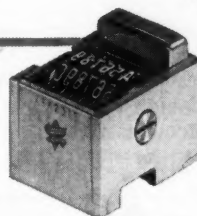
FORCE DU Rotary
Numbering Heads



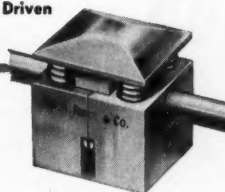
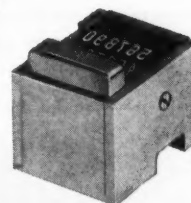
The Ultra-FORCE
Typograph



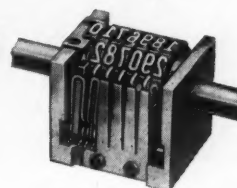
FORCE large Figure
Typograph



FORCE Top and Bottom
Plunger Typographs



FORCE Center Driven
Typograph



For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

**THIS
SIMPLE
BAR...**

**...may stop your
STATIC TROUBLE**

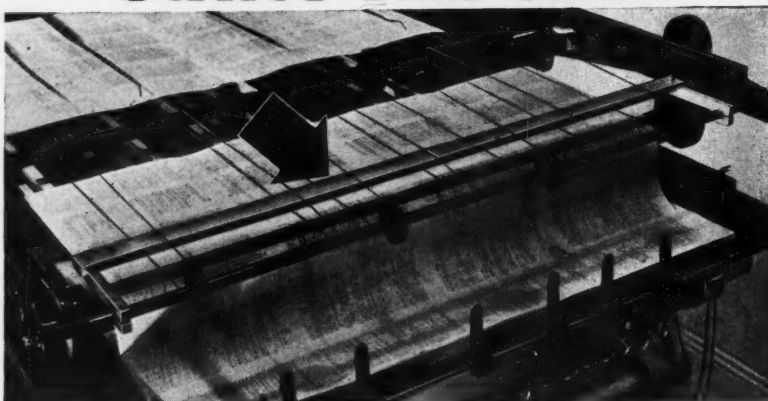
Its appearance is misleading. It looks too simple to be effective. But the Ionotron Static Eliminator® has eliminated static troubles, in hundreds of installations, on a wide variety of printing presses and related equipment. They range from single-color flat-bed presses such as the Miehle to high-speed multicolor rotogravure presses such as the Hoe.

How Ionotrons work

Ionotrons continuously emit alpha rays, which remove static charges by ionizing the air in the static zone. Sealed in a metallic bar is a strip of foil that contains a highly diluted and carefully controlled amount of radium—the only long-lived emitter of alpha rays that is commercially available. The action is continuous for the life of the printing equipment. No electric power or gas is needed, and there's no operating cost.

How safe are ionotrons?

Like a flame, an electric circuit or a fast-moving press roll, the active source of the Ionotron *could be* so misapplied that a potential hazard would result. Properly installed, however, there is no danger to personnel, product, or equipment. Accu-



rate test instruments are at hand to prove that the installations are well within the conservative safety limits established by health authorities and other experts in this field.

On all Ionotron installations, an adequate safety factor protects even those operators who may depart from normal positions and procedures on the job. We will not recommend or furnish Ionotrons for installations where press construction does not permit effective shielding or if operating procedures do not permit compliance with instructions.

How much do Ionotrons Cost?

Average installations of Ionotrons on a standard flatbed press such as the Miehle range from \$350 to \$600. On multicolor rotogravure presses, a complete static-elimination installation may involve as many as 12 sepa-

rate bars and cost some \$1,500. But—the Ionotron's first cost is the *only* cost. *Once in place, the only maintenance required is an occasional wipe with a soft cloth.* Because Ionotrons are such efficient static eliminators, they permit increased press speeds, reduce spoilage and improve press work. Press jogging is so even that final hand jogging prior to folding can be eliminated.

Send for Free Bulletin

Along with factual information on the Ionotron, U. S. Radium has a simple questionnaire form ready to send you. Filled out and returned to us, it very likely will permit us to tell if your static problem can be solved in this way, and whether the Ionotron can pay its way in a successful installation in your pressroom. Just fill in and mail the coupon below.

Just Mail This Coupon!

*Dept. 906, U. S. Radium Corp., 535 Pearl Street, New York 7, N. Y.

Please send me a free copy of the illustrated bulletin, "Ionotron Static Eliminator Applied to Printing Presses." Also include detailed questionnaire concerning specific static problems.

Name Title

Company

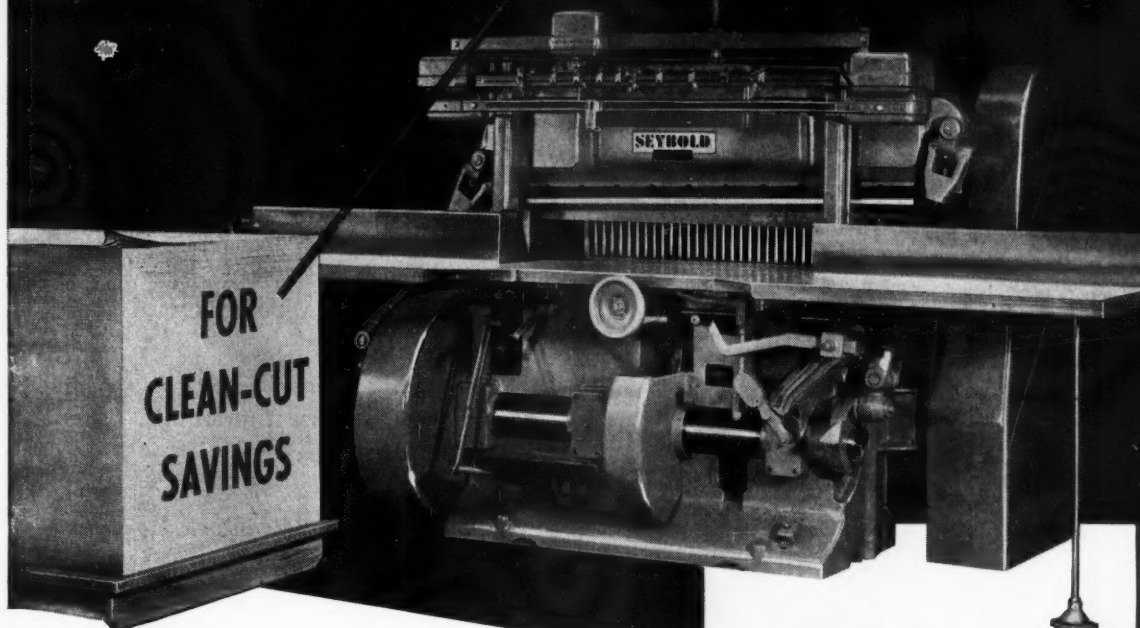
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*If your company is located in Canada or the British Commonwealth, please send coupon to Eldorado Mining & Refining (1944), Ltd., Ottawa, Ont., Canada.



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on the SEYBOLD AUTO-SPACER PAPER CUTTERS

You can have greater-than-ever output for every hour of work, with less operator fatigue, thanks to the automatic paper handling of an AUTO-SPACER. What's more—for clean-cut jobs, greater customer satisfaction, and more clean-cut profits—we can prove that Z-Action is best for you!

Seybold Auto-Spacers meet the three requirements of paper cutting . . . better, faster, and easier than any other cutter.

1. Accurate Positioning
for square cuts.

2. Solid Clamping
for faster work without slipping.

3. Clean Cutting
for cleaner, more salable work.

SEE AND HEAR Z-ACTION AT WORK

See the quick movie, "A Clean Cut Proposition", at your own desk, without obligation. Learn about Z-Action: what it is; how it works; why it cuts your costs. Drop us a line, asking to see it.



HARRIS-SEYBOLD COMPANY

DEPARTMENT D • CLEVELAND 5, OHIO

When Writing These Advertisers, Please Mention THE INLAND PRINTER

To keep their production line moving . . .

ROSENBERG SELECTS DENNISON NUMBER 34 HEAT SEAL



PRINTERS!

Ads like this are appearing in packaging magazines to help you sell more Dennison Heat Seal Gummed Paper. Ask your paper merchant for samples.



Dennison Number 34 Heat Seal gives superior adhesion to Pliofilm, K202 Cellophane, Paper and many other surfaces. For bag top labeling on Moistureproof Cellophane, Dennison Number 13 Heat Seal is recommended.

Dennison Number 34 Heat Seal is stocked on a 50 lb. supercalendered sheet. It is available, made-to-order, in sheets or rolls, on a wide variety of papers.

Rosenberg Bros. & Co. Inc., one of California's leading packers of Dried Fruits, Nuts and Rice, pack thousands of VISIPAK* bags each week with top quality foodstuffs. The bags are made of Pliofilm or K202 Cellophane . . . the bag top labels gummed with Dennison Number 34 Heat Seal.

Why did Rosenberg choose Dennison Number 34 Heat Seal? Because it meets their *rigid* packaging specifications.

. . .

Dennison Number 34 will help keep *your* bag closure equipment at peak operating efficiency because it speeds production three ways:

- (1) Number 34 is a *hard gumming*. It doesn't melt out under the pressure of sealing rolls.
- (2) Number 34 provides *instant sealing*. Machines can be operated over a wide range of speeds with uniformly satisfactory sealing results.
- (3) Number 34 gives *strong, permanent adhesion* . . . and gives it instantly. Bag top pressures will not cause labels to slip or spring open.

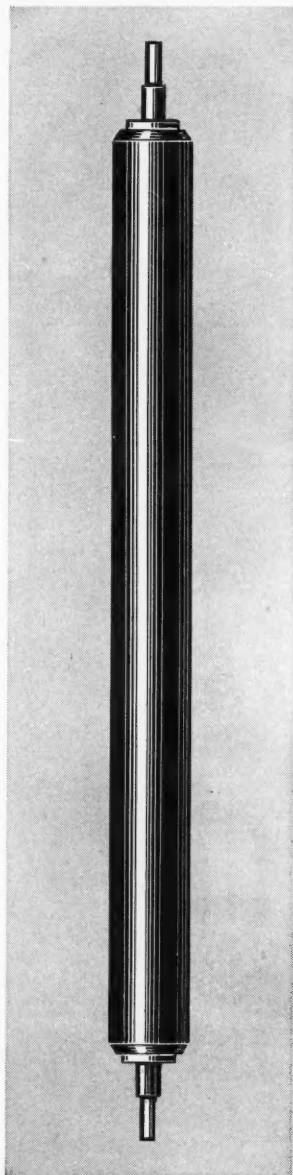
Prove to yourself that Dennison Number 34 Heat Seal is truly a *hard, fast, strong* gumming . . . one that *will not interfere* with your packaging process. Get samples from your printer or paper merchant or write direct to:

*T. M. Registered

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GUMMED PAPER DIVISION
FRAMINGHAM, MASSACHUSETTS

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WE ARE NOW MAKING
COMPOSITION ROLLERS

for

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...FOR PRINTING PIECES THAT SELL

FRASER PAPER LIMITED

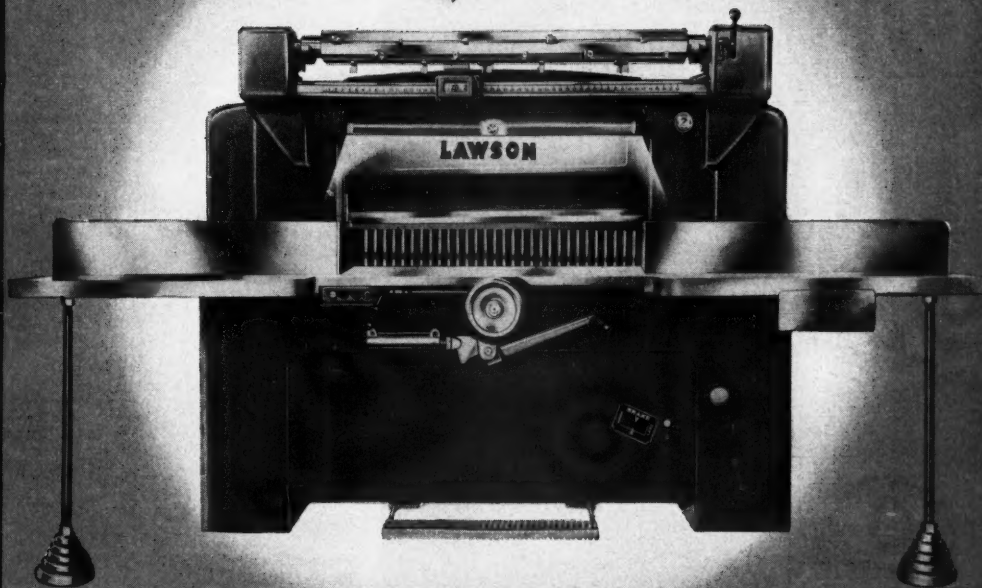
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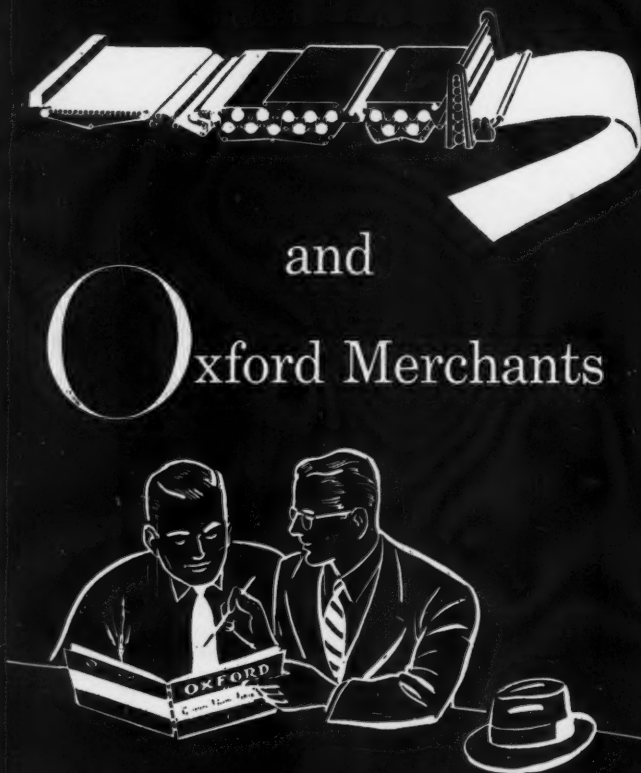
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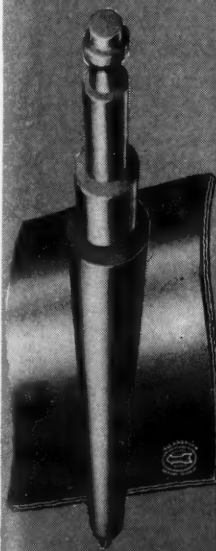
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D. M. RAPPORT, Pres.

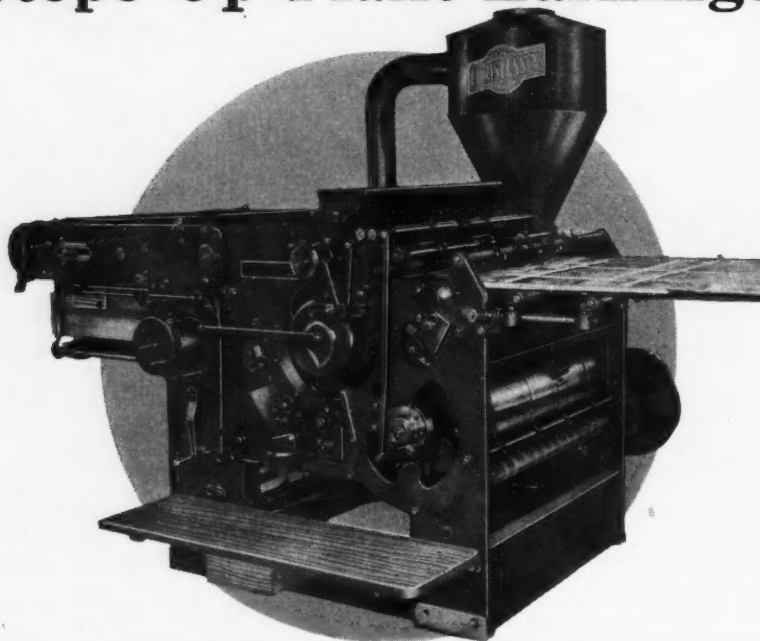
Federal at 26th Street

CHICAGO 16

How this High Speed Bronzer

attached to Offset, Rotary or Flatbed Presses

Steps Up Plant Earnings!



With the Christensen High Speed Bronzer, this process becomes just another profitable press operation.

Labels, posters, greeting cards, catalog and booklet covers . . . are among the many printing jobs on which it serves to build up the revenue of plants using it.

This bronzer is geared to pace the presses named above, up to 3,000 sheets per hour. The machine is of the gripper type, with sheets, under positive control throughout both the bronzing and dusting operations . . . and thus assures uniform quality at any speed.

Both sides of sheet are dusted and waste bronze is reclaimed by exhauster. This works for economy, as well as to maintain a clean pressroom. Sheets are delivered face up, evenly jogged, in a pile delivery.

Wouldn't you like to know how the Christensen High Speed Bronzer can increase your plant earnings? We'll be glad to furnish this information and to tell you about other Christensen, Dexter and McCain Machines which are securing interesting economies, increased production and bigger profits for printers and lithographers.

Christensen • Dexter • McCain

Machines for Printers and Binders

Dexter Folder Company

Associated with the de Florez Company for Special Engineering

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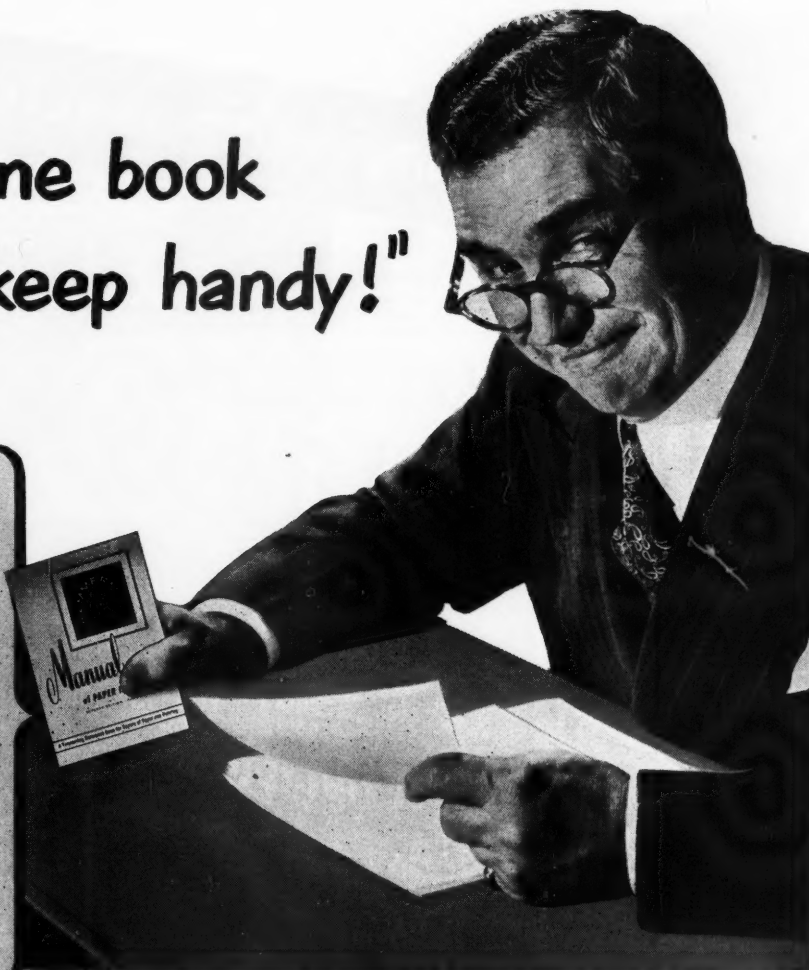
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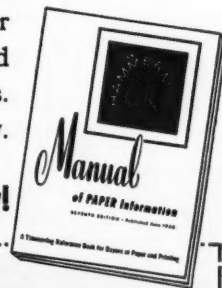
Like many other printers, you will want to keep the new edition of the "Hammermill Manual of Paper Information" handy for ready reference. Up-to-date, concise, complete, it lists the papers made by Hammermill today. Hundreds of different items. Conveniently indexed for quick use.

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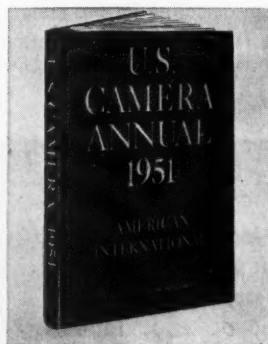
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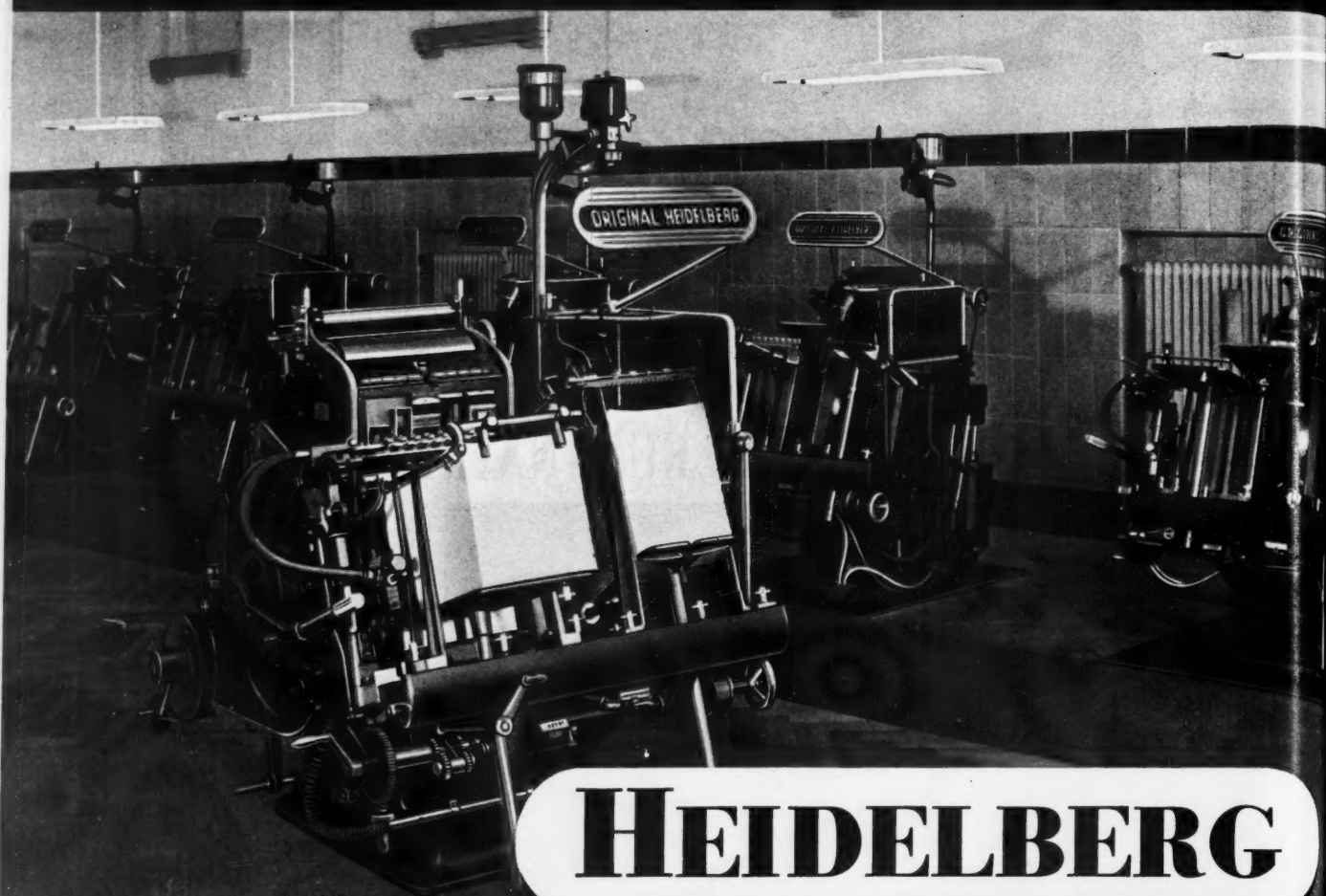
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J. L. Frazier, Editor

The Inland Printer

OCTOBER • 1950

VOL. 126 • NO. 1

Minneapolis Printer Adopts Premakeready To Keep His Presses Rolling Along

By Horace Annis

● LETTERPRESS PRINTING has developed a "new look" at Jones Press in Minneapolis, the result of applying litho principles to the older method. The company, like many other printers, big and small, got into offset shortly after the war after years of strictly letterpress operation, and, according to President Lowell F. Jones, soon learned that litho had advanced scientifically years ahead of letterpress.

In lithography, proofreading for position, color break, and broken characters is done on negative or plate; when it goes to press it is ready to print, or it does not go to press—all "fiddling" is done before the job reaches a high-priced press where waiting time is costly. Make-ready time was, of course, found to be less than on letterpress.

Difficulties to Overcome

Despite the fact that litho was more economical and flexible, so much so that much previous letterpress work was diverted to it, there still remained a field in which letterpress was indicated—type-set publications where there is a mixture of halftone-linotype forms.

Jones Press officials, including the superintendent, Kermit Person, former Jones litho foreman, sat down and did a little analytical thinking along these lines:

Letterpress was being done the way it had always been done—forms locked up with no complete check of accuracy, the forms going to press, then a \$35,000 press standing idle while composition men and pressmen bent over the forms getting them fit for printing. These

were difficulties which on a national scope had led the trend away from big flatbed cylinders to small, high-speed presses. The big presses take too long to get started; the smaller ones run at double the speed (at half the sheet size) and can be started more quickly.

In litho printing, the presses are made to print with, not to "fiddle" with, so Jones Press sought to apply litho principles to letterpresses—to use them for printing with the "fiddling" eliminated.

The reasoning continued:

If litho strippers can put negatives together in perfect register,

why can't metal type forms be handled the same way? If type or cuts are high or low, why not discover this handicap long before the job gets to the press?

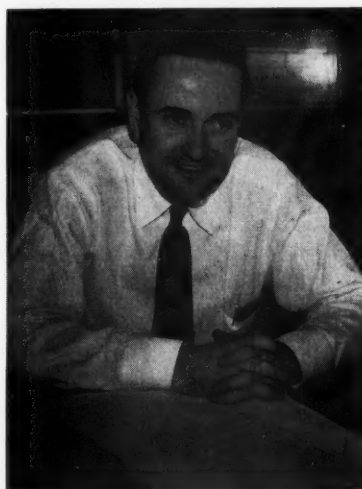
With that goal in view, important things have happened in the Jones letterpress department. One of the first steps toward the new technique was to overcome a psychological problem. Letterpress printers were not ready to believe a small cylinder of small diameter could register a proof with a big production press cylinder, or that overlays could be made on one press and used on another—that a job could be planned ahead and then done that way.

In explaining what was done it is difficult to arrange the developments in any order of importance. It is wrong to say that "this was the most important step, that the next important." Unless the entire system was undertaken at once, no single step could have made a significant difference in the results obtained.

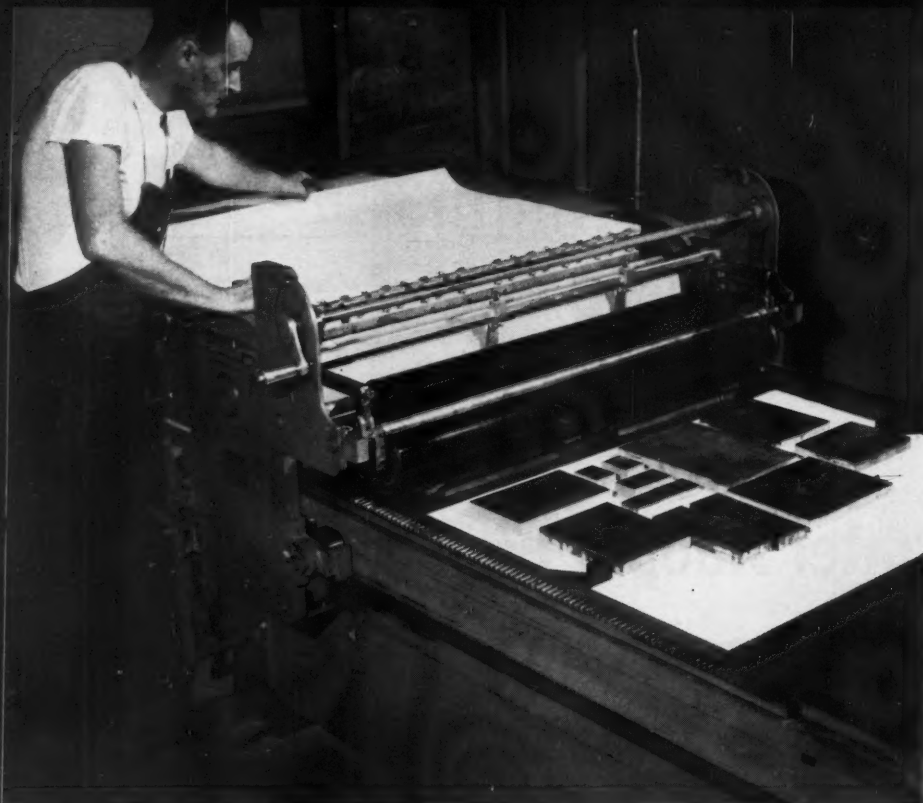
Good Teamwork Pays Off

Since Jones Press started the new system in its letterpress department there has been a transformation from a pressroom with as much as seven weeks' work piled up to one which is functioning so well that four more publications have been taken on without expanding the space, personnel, or equipment except in minor details.

All this has been accomplished, according to Mr. Jones, by efficient use of good equipment by co-operative craftsmen under intelligent supervision. There has been nothing very spectacular about it—merely a



Lowell F. Jones, president of Jones Press, Incorporated, Minneapolis firm which adopted premakeready methods described in this article



Engraver delivers directly to pre-press department. Cuts are leveled to standard sub-type-high, then gang-proofed, as shown. Note type-high check gauges on both sides of bed and sheet under cuts

normal pay-off on good teamwork. Without teamwork it would have been necessary to add new equipment costing at least \$20,000, and more men to handle the volume now being produced with a minimum of fuss and ado.

Most of the firm's pre-press work is done for Miller Major and Miller Major two-color presses. It has also been used successfully for Miller Simplex and Pony Miehle.

Jones Press is essentially a "short-run" house with a large part of press time consumed in getting ready to run, therefore pre-press operations are greatly to the firm's advantage since there is a wide lag in "fiddling" time on which savings can be made.

Figures Indicate Progress

Indicative of how well the new system is working are these figures, released by Jones Press in mid-September: During the second quarter of 1949, the Miller presses punched in on running time 37 per cent of total available press hours. In the second quarter of 1950, this running time was 59 per cent of total available hours.

In precision premakeready, first consideration is that type be uniformly accurate. This is assured at Jones Press by having all linotypes checked daily. The check is made on a slug from the last galley off the machine so that there is a minimum of disturbance for the operator. This

department is functioning smoothly, but one more linotype machine will be added to keep pace with the accelerated pressroom production.

Every press is checked regularly and any parts needing replacement are fixed before trouble starts. Each pressman keeps a close check on the parts department to make certain

that parts most frequently needed are available when they are wanted. Many of the less costly parts are kept on hand in the shop for the Miller presses. The supplier also is well-stocked so that the out-of-town shipments of parts are infrequent. This policy results in steady press runs and profit instead of costly and unnecessary standing time.

Fast Service from Suppliers

Good relations with platemakers, another phase of the Jones Press teamwork which extends beyond the shop, also cuts down standing time for presses when plates are damaged or break down through any cause. An "SOS" from Jones Press brings help in a hurry.

Thus every job starts with accurate linotype work, well-maintained presses, and good service from machinery suppliers and platemaker.

The guesswork is taken out of cuts as thoroughly as it is taken out of type. A Hacker leveler and gauge are employed and all the mounting blocks (wood is used exclusively) are leveled down so the plate and block measure approximately .915 if they are not already that. All mounted cuts are ordered at .915 but there is the occasional slip to be dealt with. Now with a sheet of "its own" and spot underlay, the measurement will be brought to type high, .918. Formerly a guard sheet was used in addition to the sheet of its own, then the cuts were HACKERED



Superintendent inspects proof of engravings as press foreman marks areas to be patched up before makeup into page forms. Pre-press principles have put one magazine on newsstands 24 days earlier

to .910 to .912. Elimination of the guard sheet disposed of one operation and a considerable amount of Hacking.

Cuts from the engraver go direct to the pre-makeready department for Hacking and underlaying, and then to page makeup. A gang of such cuts are laid loose on the Vandercook bed, proofed, and thoroughly underlaid, then re-proofed before being released to hand composition. This eliminates the need for lifting them out of the locked-up form and replacing them when the form reaches the Vandercook after lockup. The result is faster action at publication deadlines and less chance for inverted cuts in forms.

Proof Press Operation

Now let us take a look at the proof press operation. This press is a 42-inch Vandercook and it is extremely accurate:

With cuts and type in position, a proof sheet is drawn with one sheet of the stock on which the job is to be run under the form. Since the lino slugs are accurate, the first proof is the gauge of too much or too little packing. If on the first proof the type proofs up well but cuts do not, there is evidence that the cuts have either been planed too low so that



After proofing, engravings are underlayed to bring them up to type-high and also to build up middle and solid tones. Jones underlaying is first makeready step. Above, underlayed cut checked on gauge

the weak spots do not show, the cuts have too much packing under them, or the bases have swelled since being Hacked. Two type-high gauge blocks have been inserted at the edge of the form to give an absolute check on height.

Cuts that are too low are brought up with underlay, those that are too

high are relieved. The underlay is marked on a sheet of its own and patched up in folio. When the proper underlay has been determined it is pasted on the back of the cut block. A phony overlay is made with tissue spot-ups pasted on to determine the location of weak spots. This overlay goes to the production press along with the form. The proof press position okay is put in a "Position Book." The reader okay goes in a "Ready for Millers" box.

Type Distortion Prevented

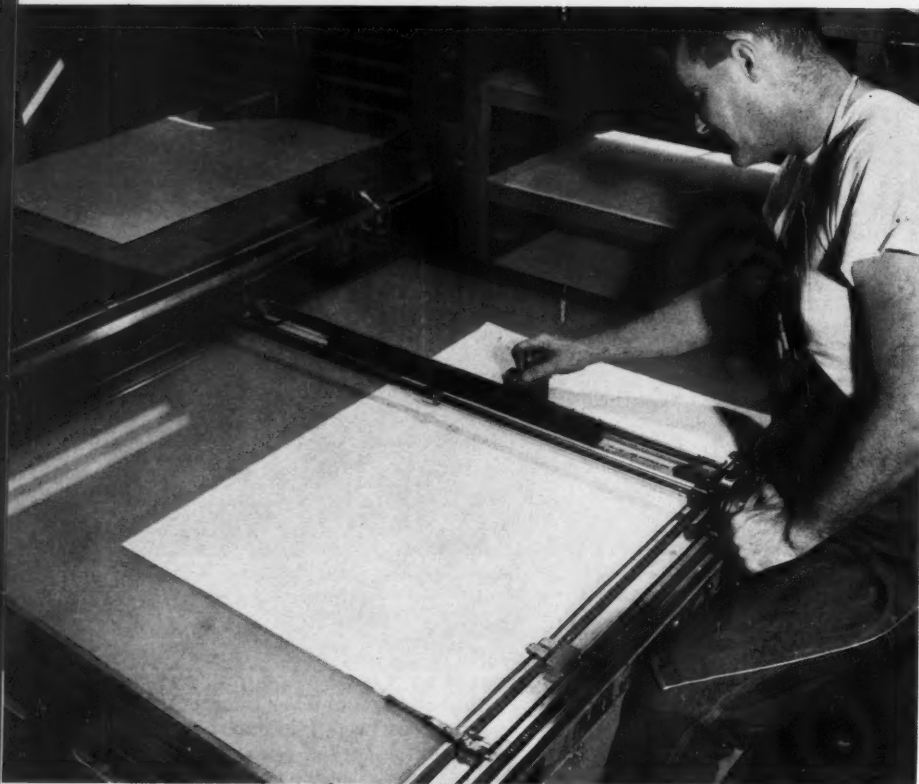
Along with accuracy in linotype slugs and cuts goes accuracy in lock-up. With the form laid out on the bed unlocked, only such side material is used as can be inserted between the chase and the bearers *without using pressure*. The chase expands sufficiently to hold the form tight when the quoins are tightened. The quoins are snugged first on the side running parallel with the type instead of being snugged first from the gripper edge as is the practice in some shops. The Jones Press method prevents type distortion.

On relocking the form, enough reglet material is removed to bring the fully extended quoin up to a point where the pressure is just right, thus eliminating guesswork. On removing the form from the proof press, metal is added next to the quoin to get sufficient pressure for the lift. This metal tips the pressman off as to how much pressure had been required on the original okay sheet.

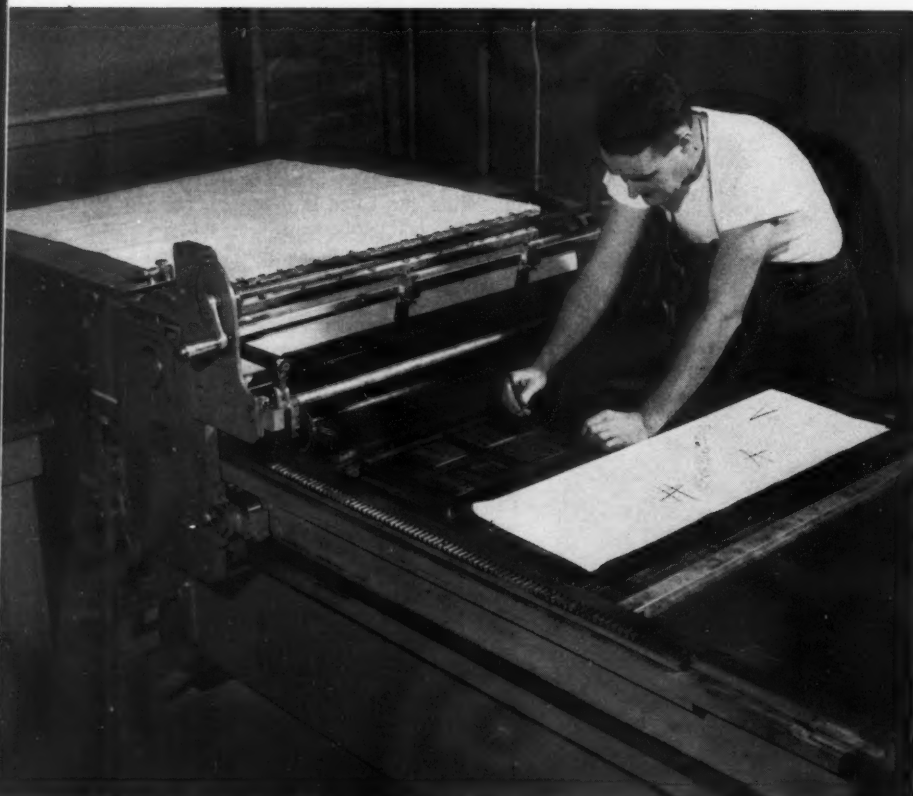
Position okay is governed by the following rules at Jones Press: If



Composing room foreman checks makeup against page dummy. Specially built makeup frame places furniture, leads, slugs within makeup man's easy reach. Note special tension-type makeup galley



After lockup for Miller Major, this 16-page book form was proofed for position on a proof press. Lockup man shown at lineup table draws out first sheet and marks moves needed for pre-registering



Proof is used for bringing pages into position; proofroom simultaneously checking duplicate proof. New proof is pulled after lockup man and proofroom okay second proof. Overlay is stored with form

by laying a sheet of stock from the press over the position okay, the gripper edge position and the side guard margin can be matched with not more than two leads off the wild edge of the sheet, position is correct and the job can be run as is. The position okay sheet and the duplicate position sheet are turned over to the foreman for verification of position. Reason for this matching is possible variation between the okay sheet and the stock sheet due to temperature or humidity or both.

Spoilage Vastly Reduced

Before the new system of pre-makeready was installed the pressroom had to make too many of the final corrections and adjustments which were properly the work of the composing room so that the composing room got ahead and the pressroom became a production bottleneck. A result of the new system has been to reduce spoilage to an almost immeasurable point.

Some technical factors play a large part in the success of Jones Press pre-makeready and running operations. One of these is the fact that the cuts are mounted on the blocks with a plastic adhesive that will not crack or give; another is that wood base is slotted diagonally at intervals of 1½ inches, thus robbing the block of any chance to warp and bulge. Also being used, but still on an experimental basis, is a new type of overlay powder which seems to have eliminated faults common to previous overlay preparations. For instance, fuller's earth had no adhesive quality, resin has only one tone value, and powdered magnesium has no depth value. The new overlay will neither crack nor peel.

Wood blocks are used because of the considerably lower cost. With the new treatment of waterproofed, impregnated blocks, they are perfectly satisfactory.

At the outset, the matter of co-operation was stressed and this is succeeding in a way that is evident even to the casual observer. There are not the usual gripes between members of various shifts, because there are no set shifts to which workmen are assigned at all times. The shifts are revolved so that a daysider this week may be a nightsider a week or so hence. Each man understands the problems peculiar to those working on every shift because he has at some time been on that shift. And each man understands the problems of the foreman and of the shop as a whole because there is a close bond of co-operation.

Leaders of Printing Industry Talk of Problems, Methods And Prepare for Emergency

By George Eaton

● INCREASED REALIZATION that the Printing Industry of America, Incorporated, is a primary instrument in solving the printing industry's problems was evident at the association's sixty-fourth annual convention in Chicago from September 18 through September 22.

At the opening session, the Honorable John Deviny, Public Printer of the United States, enumerated four basic classes of troubles developing in connection with a national emergency: Scarcity of materials and supplies; scarcity of equipment; scarcity of manpower; and time schedules. Mr. Deviny predicted the P.I.A. will be equal to its responsibilities and concluded, "We know what the hour is. Let's get on with our work."

Leo M. Cherne, executive secretary of Research Institute of America, New York City, told the session he believed that the Soviet Union does not want war with the United States now. He praised the association's foresight in giving priority to materials and manpower in convention discussions.

John M. Wolff, Jr., of Western Printing & Lithograph Company,

St. Louis, chairman of the P.I.A. Defense Emergency Planning and Advisory Committee (DEPAC), reported that the committee will be further organized into subcommittees to insure adequate handling of all emergency problems. He added: "God willing, I hope that the DEPAC will have a short life indeed!"

A report on the varied services and fundamental policies of P.I.A. was presented by Robert H. Caffee, president of the William G. Johnston Company, of Pittsburgh. Mr. Caffee was followed by Allerton H. Jeffries, Jeffries Banknote Company, Los Angeles, president of P.I.A. In his annual report, Mr. Jeffries emphasized that the commercial printing industry is better prepared than ever before to make a maximum contribution to the national defense program. Mr. Jeffries concluded with a policy keynote: "We have never dwelt so much upon what we have done as upon how much we may do."

Meetings of the Master Printers Section and the Union Employers Section ran concurrently Tuesday morning. The M.P.S., presided over by James J. Rudisill, of Rudisill & Company, Lancaster, Pennsylvania,



Robert H. Caffee, president-elect of the P.I.A., receives the symbol of office from Allerton H. Jeffries, retiring president

reviewed a report on a group insurance plan for employees on a uniform basis throughout the association's membership, with exception of two of the United States.

The U.E.S. heard Reuel D. Harmon, Webb Publishing Company, St. Paul, head of the group, discuss three current conditions: The cost of typesetting has gone up sharply, thereby creating a market for substitute processes; relatively satisfactory substitute devices are now in actual operation and others are promised soon; there is some evidence, apart from cost, that productivity has declined to some extent. Concerning labor, Mr. Harmon said, "Assuming that we are capable of dispassionate reasoning, the union and the employers should be able, by working together, to find some solution to our mutual problems."

In the afternoon there were three meetings running at the same time: U.E.S., M.P.S., and the Research and Engineering Council.

In an address, Matthew A. Kelly, U.E.S. secretary and director of industrial relations, presented aspects of the problem of labor and manpower controls under current conditions and the impact of controls on the printing industry. Mr. Kelly reviewed provisions of the Defense Production Act of 1950, the new and independent agency known as the Economic Stabilization Agency, current manpower shortages, and government contracts. At the end of this address, John Seybold, Printing Industries of Philadelphia, discussed the pension question of the industry.

Panel which discussed negotiation problems at Union Employers Section sessions, left to right: John W. Seybold, Harry V. Duffy, Paul J. Sturm, Arthur Snapper, George Rosenthal and Roy G. Rosenthal





Honorable John J. Deviny, Public Printer of the United States, outlined "Impact of the Current Situation on Government Printing" at opening session of the sixty-fourth annual convention of the Printing Industry of America, held in Palmer House, Chicago

The Research and Engineering Council of the Graphic Arts Industry held its regular semi-annual meeting, presided over by its president, Frank F. Pfeiffer, Reynolds & Reynolds Company, Dayton. Reports on research were presented by an international panel comprised of Gosta Carlsson, of Sweden; G. L. Erickson, Braden Sutphin Ink Company, who read the report of Victor Letouzey, France; J. A. White, New Zealand; A. F. Giegax, Switzerland; J. H. Van der Meer, Holland; Walter Matusche, Germany; Banks, of England; and J. Homer Winkler, the United States. M. S. Kantrowitz told of the research now being done by the Government Printing Office. While research is progressing slowly abroad, due to limited budgets, it is progressing.

Printing Technology Session

Printing technology was the theme of the general session on Wednesday, presided over by Frank F. Pfeiffer. In an address on the subject, Mr. Pfeiffer pointed out that equipment makers have been faced with an abnormal backlog of orders following World War II, that the industry lacks the resources to build miracle machines overnight, and the market is too limited to produce such machines in price-lowering quantities. He said the industry as a whole has not furnished equipment manufacturers with information as to changes needed. He made several suggestions for much needed equipment, including a sheet-fed job

press that will take roll stock; a small, fast sheet-fed rotary letterpress that will not print from curved originals; greater effort to adapt rubber plate printing to the general commercial field; and a folding machine that will deliver the folded forms at working table heights, "rather than at setting-hen level." He stated that "we do quite definitely have a high measure of printing evolution, made up of many little things to help us increase production, lower our costs, eliminate waste, and improve quality."

Bernard Snyder, American Type-setting Corporation, Chicago, discussed technological developments in type composition. "Anybody who thinks he is going to effect substantial labor savings in using so-called substitute methods will be badly fooled. Hot or cold, all methods require a high degree of judgment, skill, and a feeling for good typography if you want good quality of work. That kind of skill will always cost money." Mr. Snyder observed that the "old line" companies are experimenting with new methods but at the same time improving the conventional methods, "which they as manufacturers and we as users believe will be with us for a long time to come."

Needs of the Industry

H. M. Fritz, William G. Johnston Company, Pittsburgh, read Russell J. Hogan's talk on pressroom developments at the session. Mr. Hogan stressed the value of pressroom auxiliary devices. "I can be and have been as critical as the next fellow about the failure of the printing equipment industry to give us some of the things we need," wrote Mr. Hogan, "but before we cry too loud let's be sure we are making full and effective use of all the things available to us here and now."

"One thing badly needed in the bindery is better materials-handling devices and procedures," wrote C. Howard Thomas, whose talk on developments in the bindery was read by Richard Squires. Both men are with National Publishing Company, Philadelphia.

Kenneth P. Morse, Standard Register Company, Dayton, enumerated platemaking developments and then pointed out that at least eighty of the 273 research and engineering programs published by the Research and Engineering Council have to do with platemaking, or related problems. He stated that the number one need in the photoengraving field is a faster, simpler, and less expensive

method of etching. In speaking of magnesium plates, Mr. Morse said that the application presents problems, "but magnesium is increasingly used as more engravers and printers acquire the know-how of etching and using the magnesium photoengravings."

Mr. Morse observed that one of the most important problems being attacked is the excessive weight of the curved plates for web printing. "Flexible acetate offset plates," he announced, "offer the promise of economies in time and cost on short-run lithographic production. If materials become scarce, some of these film materials may be a life-saving substitute, if not placed on the critical list." Most dramatic development in the field of photomechanical preparation of copy, he stated, is the electric color scanner developed by Time, Incorporated.

Four Experience Clinics

Four equipment experience clinics were held on Wednesday afternoon. Chairman Arthur A. Wetzel, Wetzel Brothers, Milwaukee, cautioned the composing room clinic to keep to the management viewpoint, rather than getting lost in fine technical questions. The object of the clinics was to seek the improved quality and lowered costs of new equipment. The pressroom clinic discussed text and display machines and the consensus of opinion seemed to be that the industry will be using metal type for a long time.

J. Homer Winkler, Battelle Memorial Institute, Columbus, presided at the platemaking meeting. The panel discussed the making of thermosetting plastic plates. It was brought out that only one company has announced the commercial development of a thermosetting plate. Discussion revealed that there is no saving in the making of a single plastic plate over the cost of an electrotpe. Dry offset's advantage in printing on any kind of stock was mentioned, with magnesium said to be the best metal for dry offset of high-etch plates. Eastman Kodak Company was reported to be experimenting with a plate made directly in the camera. The plate is not ready for release commercially.

Mr. Pfeiffer was chairman of the pressroom session. Each panel member spoke briefly on specific pressroom equipment before the meeting was thrown open to questions. H. N. Cornay, Press of H. N. Cornay, New Orleans, stated that "the trend to small high-speed equipment is here; we must modernize with it."



James J. Rudisill presenting annual report at meeting of the P.I.A. Master Printers Section

John H. Davis, Jr., Judd and Detweiler, Washington, said that his firm's prime objective is "to improve on the quality of our paper and equipment." Richard Chamberlain, of Ransdell, Incorporated, explained the standardization of size at Ransdell, where thirty-five magazines are printed—all of one size. Harry M. Fritz, discussing offset presses, offered, "Our greatest gain is in the range of size and speed. We tried to get small sheet size offset presses manufactured for years." He concluded that production workers and supervisors hold the key to cost reduction. Arthur Brooks, the Inland Press, of Chicago, said the value of pressroom aids and accessories to management is in their use for *specific jobs*.

The bindery clinic panel reviewed equipment seen at the exposition, and the discussion period centered around packaging, static, counting, and stamping problems. Chairman Rudisill suggested that the Graphic Arts Research and Engineering Council might undertake to study the entire packaging problem as a major project.

Study Defense Problems

"P.I.A. in Action" was the theme of the Thursday morning session. "P.I.A. Production Par" was reported by John M. Wolff, Jr., chairman of the production standards steering committee. He praised the publication as a yardstick for measuring the production efficiency in plants—in terms of what is reasonably possible under the best conditions.

An address entitled "The Foreman's Management Program" was given by William F. Gutwein, C. T. Dearing Printing Company, Louisville. A program to advance the knowledge and capabilities of foremen has been prepared by the committee in collaboration with the Research Institute of America.

Joseph Chanko, of Conde Nast Press, Greenwich, Connecticut, presented the P.I.A. Photoengraving Specifications Manual and Recommended Four-Color Process Ink Standards. Mr. Chanko remarked on the complete co-operation of the printing and allied industries on the research work.

Friday's general session, presided over by Mr. Wetzel, highlighted industry problems under the national defense program. J. Homer Winkler addressed the meeting on materials problems confronting printing producers. After reviewing materials likely to be affected, he stated

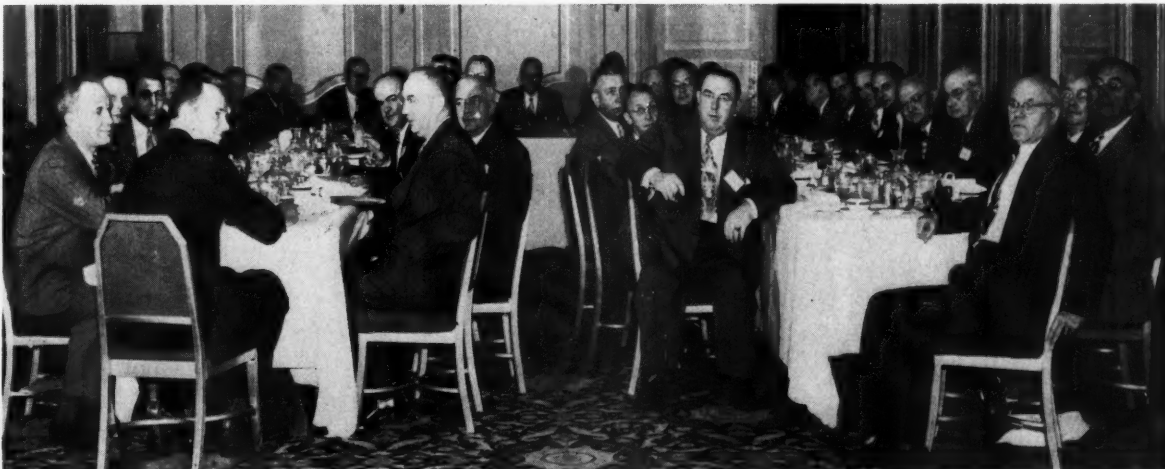


Cully A. Cobb now heads the Union Employers Section of P.I.A., succeeding Reuel D. Harmon

that with World War II experience behind them, the printing and publishing industries "can face this dark period of conflict with confidence." Mr. Winkler suggested the Research and Engineering Council as being the most qualified agency to compile material usage statistics. He predicted that our industry will make even greater contributions to the war effort and to the maintenance of our economy.

Steward H. Carter, Jr., P.I.A. legislative counsel, spoke on governmental plans and regulations which affect printing. He opined: "Congressional elections are playing a prominent part in top governmental thinking." He then added, "There is not available to any man in Washington a blueprint of the governmental

Printing Industry of America secretaries at breakfast in Palmer House, Chicago, on day before sixty-fourth annual convention opened in same hotel



pattern for the next six months." He predicted that any continued failure to fulfill government requirements for paper and pulp will result in a quick control application. His comments indicated that a progressive pattern of economic control is in the making, and that "the progress of a control pattern will be materially accelerated when results of the elections held in November have become historical."

As members of a panel on government procurement of printing, Glenn C. Compton, P.I.A. public relations director, reviewed the current situation; Philip L. Cole, the Deputy Public Printer, spoke on policies and plans of the G.P.O.—("now in the market for 25,000,000 pounds of paper in the next three months"); and Louis A. Rouse, from the office of the secretary, Department of Defense, spoke on printing for that department. A. F. Oakes, Charles Francis Press, New York City, offered some constructive criticism of procurement during World War II. He also mentioned the headaches involved in clearing a plant for security reasons, the expense of providing guards and other security measures when producing classified printing; and the costly changes often made by plants that later received few if any orders.

Resolutions expressing appreciation for the interest and co-operation of U.E.S. and the outstanding work of James J. Rudisill and John H. Doesburg were adopted by the Master Printers Section. A resolution that the Union Employers Section vigorously opposes any effort to shorten the terms of negotiated contracts and recommends that employers seek to lengthen the duration of negotiated contracts was adopted.

Government Printing

Those interested in obtaining government printing contracts should take the following steps immediately: Write to Printing Industry of America for a copy of its latest manual, "Government Procurement of Printing from Commercial Sources"; and Write to the United States Government Printing Office, Washington 25, D. C., and ask for Form Number 2524, entitled "Questionnaire." The return of Form Number 2524 will place the inquiring printer on the government list which may lead to his being invited to bid on jobs his plant may be equipped to handle.

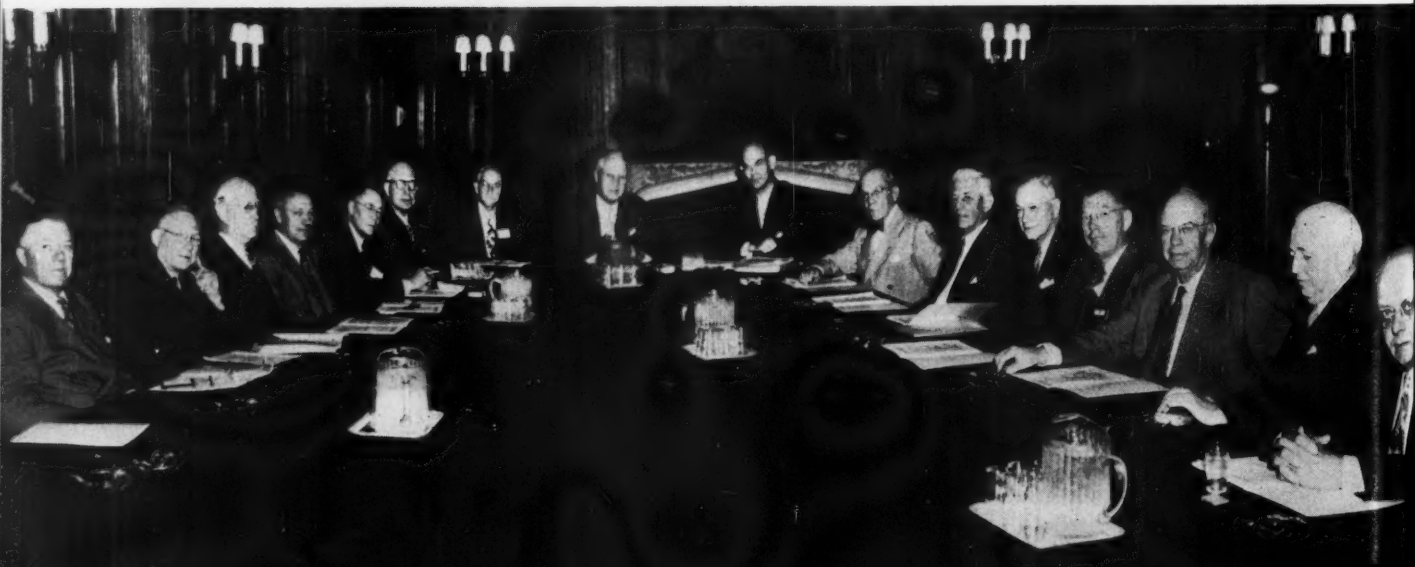
Robert H. Caffee was elected president of P.I.A.; Arthur A. Wetzel, vice-president; Kenneth P. Morse, secretary; and W. W. Davidson, as treasurer.

The new Union Employers Section officers are: president, Cully A. Cobb, Ruralist Press, Atlanta; first vice-president, Walter F. McArdle, McArdle Printing Company, Washington; second vice-president, James H. Dunham, Jr., Eureka Specialty Printing Company, Scranton; third vice-president, Clifford M. Dean, Schwabacher-Frey Company, San Francisco; the treasurer, R. Mort Frayn, Frayn Printing Company, Seattle. The members of the execu-

tive committee whose terms expire in 1953 are: A. O. Evans, Marvin D. Evans Company, Fort Worth; John Maher, Maher Printing Company, Chicago; William C. Simpson, C. T. Dearing Printing Company, Louisville; Arthur Snapper, Milprint, Incorporated, of Milwaukee. William J. Smith, Smith-Grievess Company, Kansas City, will fill the unexpired term of Mr. Cobb.

New 1950-51 Master Printers Section officers and directors are: president, A. H. Kinsley, George H. Buchanan Company, Philadelphia; first vice-president, W. H. Egan, Egan Printing Press, Dallas; second vice-president, Lyman W. Jones, Laurance Press, Cedar Rapids; third vice-president, Harold S. Hutchison, Mack Printing Company, Easton, Pennsylvania; treasurer, Penn Watson, Sr., W. J. Keller Printing Company, Buffalo. The new directors, for a three-year term, are: Haines Lassiter, Lassiter Press, Charlotte, North Carolina; Arthur Griffin, of Griffin Patterson Company, Glendale, California; and Warren Davis, Davis Press, Incorporated, Worcester, Massachusetts. The six holdover directors are: A. J. Baird, Baird-Ward Printing Company, Nashville; Clyde K. Murphy, Blackwell-Wielandy, St. Louis; Bryan Snyder, Jr., Johnson Printing and Advertising Company, at Dallas; Cassel Ronkin, Marbridge Printing Company, New York City; A. F. Koepecke, W. F. Hall Printing Company, at Chicago; and John A. Wachtler, Omaha Printing Company, Omaha, Nebraska. The secretaries' representatives on the board are: E. P. Rockwell, Graphic Arts Association of Cincinnati; G. Henry Henneberg, Printing Industry Association of Los Angeles; and George Vogl of New York.

Directors of National Printing Equipment Association, left to right: J. E. Eddy, Fred S. Tipson, B. S. Hanson, Joseph F. Costello, Harold T. Simpson, Oscar C. Roosen, James E. Bennet, R. Verne Mitchell, Ed Spencer, Edward G. Williams, Donald C. Cottrell, Harry L. Gage, Harry G. Williams, Philip P. Merrill, John O. King, and Walter A. Sittig at Palmer House, Chicago, during the annual meeting on September 19 of the manufacturers association



International Printing Craftsmen Convene Consider Industry Trends and Future

● THE 1950 CONVENTION of the International Association of Printing House Craftsmen hit a high in interest and attendance that will be difficult to surpass in years to come. This meeting—the thirty-first annual—was literally “one in a decade,” taking place as it did in Chicago, September 10-13, at the same time that the Graphic Arts Exposition was presenting its mammoth show window of technical printing progress.

Registration established a record. Around 1400 signed in, including the ladies. All sessions were held at the Stevens Hotel, with the exception of one at the exposition on the opening day.

Following custom, all officers for 1950-51 moved up in regular line of progression. Fred C. Baillie, Ottawa, Canada, former first vice-president, is the new president, succeeding Russell J. Hogan. J. Homer Winkler, Battelle Memorial Institute, was installed as first vice-president; Gordon J. Holmquist, Los Angeles, as second vice-president.

Newcomers to the roster of officers are Howard N. King, elected third vice-president, and Albert L. Kolb, treasurer. Pearl E. Oldt continues as executive secretary. Mr. King is vice-president of the Maple Press, York, Pennsylvania, and a consultant for Intertype Corporation—a craftsman highly regarded throughout the industry as a typographer and designer of printing. Last year he served as representative at large. Mr. Kolb, a printer since the age of thirteen, is manager of the printing department of the Marine Trust Company, Buffalo, New York. He is the third district representative.

Gradie Oakes Honored

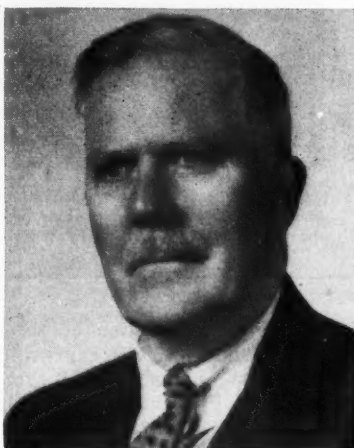
Recipient of the “Oscar” as the outstanding Craftsman of the year was Gradie Oakes, of Chicago, an International past president and the general chairman of the 1950 convention. The “Oscar,” presented by THE INLAND PRINTER, is awarded annually on the basis of votes cast by the district representatives.

Boston won the nod as the 1951 convention city.

The convention program was divided between business and speak-

By Ronald Savery

EASTERN EDITOR



Genial Fred C. Baillie, of Ottawa, Canada, new president of the International Association of Printing House Craftsmen. Mr. Baillie is with A. Crombie McNeill, Ottawa lithographic firm

ing sessions, and technical clinics. It opened with an evening meeting, Sunday, September 10, included the customary club management luncheon on Tuesday, and closed with the annual banquet on Wednesday, September 13. On Monday, the Craftsmen participated in the official opening ceremonies for the exposition, spending the entire afternoon and evening at the Amphitheatre, fol-

J. Homer Winkler, first vice-president, is Technical Advisor, Battelle Memorial Institution. He is wearing shirt with type printed by silk screen



lowing the morning session at the Stock Yards Inn next door.

Panel clinics were held on the subjects of letterpress, offset, photo-gelatin, type, and copy preparation. A feature of the letterpress clinic was a talk by Joseph Chanko, of Conde Nast Press, Greenwich, Connecticut, which was titled, “The Future of Letterpress.”

Participating in both the offset and letterpress clinics were some representatives of Printing Developments, Incorporated, the research division of the Time-Life publishing organization. They explained the newly developed “lithure” plate, and the electronic color scanner, the latter used for process separation in photoengraving and lithographic platemaking. The speakers stated that developments of their research laboratories are made available to the industry on a commercial basis as they become ready for marketing.

The lithure plate is bimetallic (of chromium and copper). It was described as possessing practically unlimited wearing qualities; requiring less ink and less water on the press; capable of tone gradations heretofore considered impossible; and having an unusual “stability” throughout length of run.

Fotosetter Discussed

The Fotosetter came in for considerable discussion during the type clinic. Howard King, in a talk on the production possibilities of this new photo-typesetting machine manufactured by Intertype, declared that it “introduces a new era in printing—an era as fully significant as the one which saw the birth of the slug-casting machine.”

During the course of discussion which followed, it was evident that a chief item of concern is the extent of the machine's flexibility. How can the compositor adapt it efficiently to minor corrections and changes in layout arrangement which are almost invariably a part of the make-up process? Advantages of photo-typesetting in preparing copy for offset and gravure were easily recognized. It seemed generally agreed, however, that in routine composing room practice the new method will require very careful pre-setting layout and markup in order to avoid

alterations normally handled with the metal type itself by makeup and lockup men.

Developments in collotype were explained by Thomas Hook, of Chicago, at the photo-gelatin clinic. He said that technical progress in this process had now made it an economical quality medium for certain kinds of commercial work such as calendars, greeting cards, and point-of-sale displays. Its special niche, he stated, is found on jobs having large pictorial areas with runs from a minimum of 100 to a maximum of 5,000.

In presenting what he termed "one man's opinion of the future of letterpress," Mr. Chanko emphasized



Howard N. King, third vice-president, is also vice-president of Maple Press Company, of York, Pennsylvania, and noted typographic consultant

that it depended in great measure upon the men represented within the ranks of the Craftsmen—superintendents, foremen, and managers. Pointing out that letterpress had made remarkable progress during the past fifteen years, he added that many were of the opinion that the rate of that progress had not been completely satisfactory.

Future of Letterpress

Mr. Chanko listed five factors upon which he believed the future of letterpress to rest: 1. Improved methods; 2. Established standards; 3. Research and engineering; 4. Improved machinery; and 5. Better material.

The first point, he said, was one which fell within the particular responsibility of the foreman or supervisor. As to the second, he mentioned several steps already taken in the right direction. Among them he named the "basic requirements for electrotypes" manual issued by the



Gordon J. Holmquist, of Los Angeles (left), second vice-president, has been chairman of Craftsmen public relations commission and International Printing Week. Russell J. Hogan, the retiring president, is generally recognized as one of the industry's foremost technicians

International Association of Electrotypers, and the "photoengraving specifications" manual just announced by Printing Industry of America. The latter recommends, among other things, standard process colors, a most important item, in Mr. Chanko's opinion. He told the Craftsmen that they could definitely aid in development of improved machinery and materials by making their needs and recommendations known to manufacturers.

An outstanding talk with an inspirational tone was delivered by Lester S. Crowl, Toledo. He eloquently expressed the satisfaction that comes with practice of printing craftsmanship in daily work, comparing it with the "meaningless" tasks performed as drudgery in many industrial operations. He also described the "rewarding responsibility" of the foreman or supervisor who is in the position of bringing to a common goal of accomplishment the



Perry R. Long (left), outstanding Craftsman of 1949, presents THE INLAND PRINTER annual award to Gracie Oakes, voted the Outstanding Printing House Craftsman of 1950 by District Representatives, at the District Representatives breakfast in Stevens Hotel, Chicago

craftsmanship of the shop and the directional duties of management.

The man in the shop who graduates to a position of supervision, Mr. Crowl declared, is ideally situated to "bring to a single end the objectives of production desired by sincere craftsmen and sincere management." He called craftsmanship a most essential weapon in the fight being waged by standard printing processes in competition with the new, substitute methods which, he intimated, while perhaps cheaper in price, tend to be inferior in quality.

The Hon. John J. Deviny, Public Printer of the United States, outlined the responsibilities and problems facing printers in connection with the Government defense program. He assured his listeners there were no plans to increase the facilities of the G.P.O. plant, except for some long-needed warehousing.

Future Printing Outlook

With the "overflow" of increased Government printing requirements contracted to commercial plants, Mr. Deviny continued, it would be necessary to accord strict production priority to such work. If necessary, he emphasized, "non-essential" jobs in the plants would have to be set aside to accommodate work needed by defense establishments and the armed forces. He concluded his talk with a clear expression of confidence that the printers of the country could be depended upon to co-operate to the fullest extent in their share of the efforts of this nation to "move in the direction of truth, enlightenment and freedom."



Albert L. Kolb is new treasurer, has been Third District Representative and active in Buffalo



Lithographers Meet to Study Controls, Trends and Goals

● MORE THAN two hundred lithographers from all parts of the country attended the forty-fifth annual convention of the Lithographers National Association in Chicago, September 7 to 9.

"After Korea—What?" was the subject of a timely address by Harrison Wood, radio commentator. He stated a belief that what has happened in Korea is but the first of such events, but that a third world war can be prevented if we build strong production potentials.

Effects on the lithographic industry of partial mobilization, with resultant controls, were outlined by Matthew H. O'Brien, general counsel of the L.N.A. Competition for skilled labor will raise wage rates, he believes, before possible wage controls, and he also foresees a war labor board that may either enforce or nullify the Labor-Management Relations Act of 1947. In O'Brien's opinion, the increase in corporation tax rates to 42 per cent in 1950 and 45 per cent thereafter will be only the first in a succession of tax increases. Since proposed emergency controls are to be exercised by permanent government departments, such controls will be that much harder to get rid of when the emergency ends, he believes.

At the business meeting Randolph T. Ode, Providence (Rhode Island) Lithograph Company, and E. W. Jackson, the Steck Company, Austin, Texas, were re-elected president and vice-president. Paul R. Miller, of the American Colortype Company, Clifton, New Jersey, became treasurer. The following men were named directors for five years: William F. Gildea, Jr., of the Falconer Company, Baltimore; J. Louis Landenberger, of Ketterlinus Lithographic Manufacturing Company, Philadelphia; James L. Murphy, Consolidated Lithographing Corporation, Brooklyn; Carl R. Schmidt, Schmidt of Lithograph Company, San Francisco; Harold D. Spencer, Western Printing & Lithographing Company, Poughkeepsie. A. Richard Todd, of Todd Company, Incorporated, Rochester, was chosen a director to complete the unexpired term of the late Karl Price.

In recognition of his long and distinguished service to the association

and his many contributions to the industry, the tribute of the title of honorary chairman of the board for life was presented to Maurice Saunders on behalf of the board of directors by George E. Loder.

Management's rights, duties, and responsibilities in labor relations were discussed by Stephen A. Dunn at the Thursday afternoon session. He emphasized that it is an obligation of management to consider labor relations one of the most important phases of business, with knowledge and the optimum use of the techniques of collective bargaining high on the agenda.

Mr. Dunn stressed the importance of employers knowing and wisely exercising their legal rights in labor relations, because when not exercised such rights are lost. Pointing up sharply the need for exercising the right of free speech, he stressed using the "positive approach," thus affording the opportunity to stress what management is for, rather than what it is against. Mr. Dunn reminded his audience that if private enterprise is to survive, it must be realized that its benefits cannot be confined to a few people and that the farsighted management today is considering all kinds of programs to bring the spirit of free enterprise to the plant level.

A review and appraisal of labor relations in the lithographic industry during the past year was given in the same session by George A. Mattson, director of labor relations of the L.N.A. He made the following suggestions and recommendations as a means to a possible solution of some of the lithographers' labor relations problems:

1. Management should consider labor relations from a functional point of view equal in importance to other functional responsibilities, such as sales and accounting;

2. That ways and means be found not only to develop, promote, and maintain employer-employee relations, but also to develop methods promoting better understanding in employer-union relations, particularly with respect to recognized common problems;

3. That, as to employer-employee and employer-union relations, there is a need for an educational program

(particularly at plant level) to provide all those concerned with economic facts of business and to show that employees' security is dependent upon the security of the company for whom they work and that any increased cost as a result of collective bargaining or otherwise can come only from increased productivity on the one hand and the reduction of operating cost on the other;

4. That employer representatives responsible for collective bargaining should know, understand, and exercise their rights and insist upon the exclusion from or elimination of unsound, detrimental provisions in contracts with labor;

5. That employer-employee relations as well as employer-union relations should be based on application of sound human relation practices, particularly on the important day-to-day basis; and

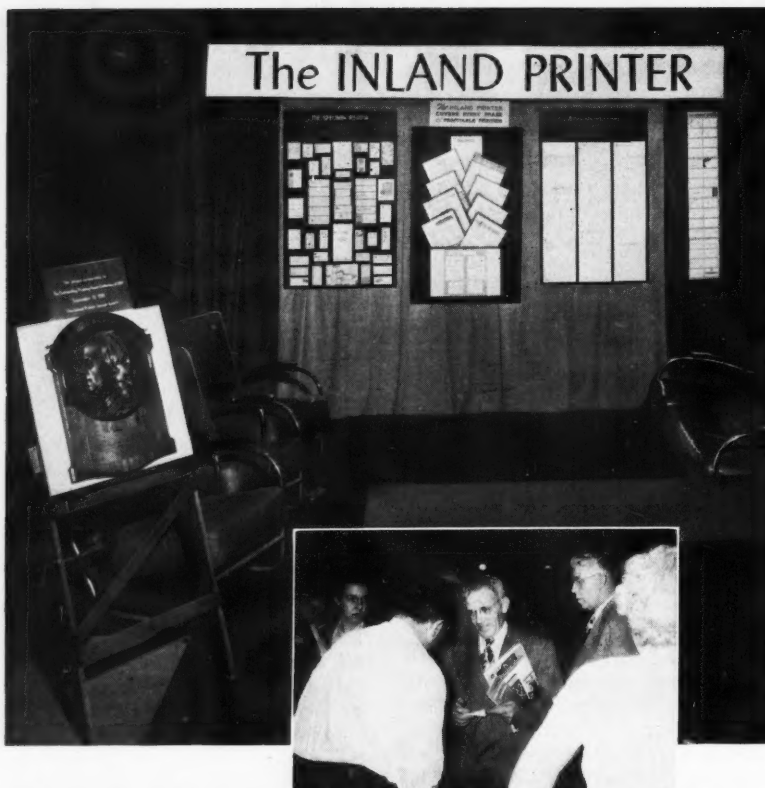
6. That management in the lithographic industry in achieving these desired objectives has two very important advantages; one, for the most part lithographic plants are small and thus afford an opportunity for direct and intimate contact between management and personnel; two, conditions of employment in the lithographic industry for the most part have reached a high level of excellence, a fact which should be given the publicity it deserves.

Study Cost Reduction

After the business meeting of the association on Friday morning, John M. Wolff, Jr., chairman of the promotion committee, reported on the progress of the L.N.A. program with the planners and buyers of printing to promote the use of the lithographic process through a series of "advantage" mailing pieces, and by an annual awards competition and exhibition to spotlight the quality of lithographic production in the various classifications of printed products. Mr. Wolff's report was enthusiastically received.

A panel discussion of the importance of cost reduction and how it can be achieved in the lithographic industry occupied the afternoon session. Under the chairmanship of Leonard H. Knopf, of the Meyercoed Company, with Fred L. Heath, industrial engineer of Chicago, acting as panel auditor, the following fields of cost reduction were covered in detail: The financial aspects of cost reduction, factory and production costs, research and engineering, and personnel and labor relations.

The Manufacturing Bank Stationers Section met on Saturday morn-



THE INLAND PRINTER was represented at the Sixth Educational Graphic Arts Exposition by the above booth. Upper left: Craftsman of 1950 plaque awarded Gracie Oakes. Inset: Thomas A. Hallett, indefatigable sales representative (in white shirt), and Miss Sara Rogers greet the numerous visitors

ing. John N. Garver, president of the Financial Public Relations Association, spoke on "Better Public Relations Means Increased Sales for Banks and Lithographers." The formal organization of this section of L.N.A. was completed and by-laws adopted. The following officers were elected for next year: Chairman, John H. Harland, of John H. Harland Company, Atlanta; Vice-Chairman, Van Brunt Seaman, J. C. Hall Company, Pawtucket, Rhode Island;

Secretary, A. C. Urffer, of L.N.A. staff. J. H. Riggs, Young & Selden Company, Newark; L. B. Case, of George D. Barnard Company, St. Louis; G. W. McSweeney, Deluxe Check Printers, Chicago; and T. Q. Buerck, of Commercial Lithograph Company, Louisville, make up the executive committee.

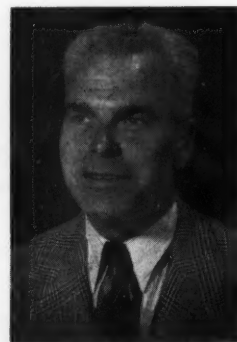
Giambattista Bodoni, the great Italian printer, type founder and scholar, published the Lord's Prayer in 155 languages.



PETER J. BURTON

Guilty We blew one

Peter J. Burton, special representative for Payne & Craig in the East, as consultant to newspaper plants, was pictured as Russell Hignell of Winnipeg—representative of the Craftsmen's Fourteenth District, on page 62 of our August issue. Mr. Burton is not Mr. Hignell, and vice versa. The gentlemen, as presented here, are properly identified (if luck is with us).



RUSSELL HIGNELL

More Efficient—Higher Quality—Production Is Theme of Typographers Annual Meeting

● QUESTIONS of meeting present-day service demands with more efficient and higher quality production dominated sessions of last month's annual convention of the International Typographic Composition Association, September 14 to 16. Problems facing composition houses due to changing and more exacting requirements of customers, plus ways and means of fulfilling these requirements on a lower cost level were emphasized by speakers, and discussed at panel meetings.

There were close to 400 registrants—a record. Sessions during three mornings and one evening covered technical research and developments, management, labor relations, and association business. The afternoons were kept free for visits to the exposition.

Retiring president Frederick H. Lutz, of Brockton, Massachusetts, pointed up an aspect of change at the opening meeting when he called attention to reproduction proofing as "one of the largest interests" of today's composition houses. He added that reduction of costs constituted a major necessity. The report of the I.T.C.A. cost committee, presented by Ed Cooper, Toronto, underscored the need of proper accounting in order to determine and reduce costs.

Annual election of officers resulted in the following slate for 1950-51: President, O. B. Powell, of Chicago; first vice-president, John R. Connell, of Kansas City; second vice-president, Harold R. McGirr, New York City; treasurer, John W. Shields, of Bridgeport, Connecticut. Frank M. Sherman continues as executive director at I.T.C.A. headquarters in Philadelphia.

The regional vice-presidents are: Frank Lightbown, Boston—northeastern; Don Canfield, of Utica, New York—mid-Atlantic; Gus Russell, of Atlanta—southern; Rawleigh Shepherd, St. Louis—midwestern; John A. Scott, of Dallas—southwestern; Archie J. Little, of Seattle—Pacific Coast; J. Harry Wimpenny, Toronto—Canadian.

Montreal was selected as the site for next year's convention.

In his annual report, Frank Sherman set a keynote by stressing the need, due to competition from new processes, of "utmost vigilance on

the part of members to increase production and improve the quality of their product." His recommendations for attaining these objectives included increase in scope and activities of the organization's department of research and standardization, and appointment of a special committee to work toward installation of adequate cost and accounting methods in all plants.

Mr. Sherman concluded his report with a reminder that national defense requirements probably would create a shortage in metals. He advised each plant to safeguard its metal supply by assuring quick return of all forms from customers, recommending as a means to this end adoption of the "Boston rental plan," which has proved itself satisfactory in operation.



O. B. Powell, A-1 typographer and veteran worker of I.T.C.A., is for his years of faithful service rewarded with election as president

The executive director also called attention to several new forms and tables just published as a result of work by the technical research and standardization department. Among them was a series of type tables for machine-set slug composition from 6- to 14-point. The tables are arranged to supply the following information: Number of lines of any pica length or point size required to set a given amount of copy; space occupied by the type; number of characters, key-strokes or set-ems

required to fill a given space or to set given amount of copy; conversion of point-ems into set-ems. Another table distributed was a "rapid character and key-stroke calculator" for use in estimating the number of characters of any type face or size contained in any line up to 30-pica measure.

Two clinics were devoted to production and management. Features of the latter were talks by Frank Lightbown about "Advertising Our Business," and a report on a production budgeting plan presented by Oscar Hoffman of St. Louis. William Arthur Clark, official accountant for the association, termed Mr. Hoffman's plan, now in operation for a year, "the most outstanding method" of a quarter-century.

The production clinic was highlighted by reports from committees on reproduction proofing and mechanical standards, and a discussion regarding manufacture of plastic plates as a new "end product" of composition houses.

Alex Highton, Newark, reporting for the committee on reproduction proofing, reminded his listeners that proofs on acetate must be "perfect," requiring frequent replacement of type and constant attention to the working efficiency of proof presses. For this kind of work, he said, the committee believes it desirable to obtain shop men with lithographic background. Reduction of number of impressions now required is a chief objective in repro proofing, he declared, adding that the Government Printing Office is expected to release shortly a report describing an ink formulated for this purpose.

Sol Cantor, New York, in his report for the mechanical standards committee, said efforts were being directed to speed up developments by all the typesetting machine manufacturers to improve their products so that they would better serve the increasingly exacting demands of composition house customers. He mentioned particularly the need for more automatic devices to prevent damage to mats, and improvement in automatic character alignment.

Plastic plate production was discussed by Kimball Loring, Boston, who stated that these plates did not involve a great deal of complicated

equipment. He asserted that such plates, molded from forms set and made up in the shop, possessed excellent printing qualities, with the advantage of avoiding much of the handling, delivery, and other operations involved in moving the metal forms in and out of the plant. Frank Sherman told the convention that the composition plant production of plastic plates is an answer to a need long sought by the trade—one which should result in numerous advantages.

Research was the subject of an address delivered at the annual banquet by Edward J. Triebe, Kingsport Press, vice-chairman of the Research and Engineering Council of the Graphic Arts Industry. After outlining the background and purpose of research generally, he described difficulties confronting the graphic arts because of their wide range of methods and products, as well as the many small business units devoted to industry operations. In order to take advantage of the large number of research projects conducted by separate organizations and companies, some sort of clearing house of information is needed. This, Triebe stated, was the purpose of the council, formed to co-ordinate information regarding nonconfidential projects, and to transmit this information to the industry as a whole. He mentioned 273 such projects current being reported on by the council.

He concluded his address with a suggestion that research in labor relations to accompany technical research is highly important. In the last analysis, he pointed out, it is the man on the job who must be depended upon to translate research developments into terms of practical production efficiency.

The membership represented a business which produced more than half of the estimated \$100,000,000 volume of advertising typography and commercial typesetting sold in this country and Canada in 1949.

SEEDS

Victor Hugo wrote the following: "In the twentieth century, war will be dead, the scaffold will be dead, hatred will be dead, dogmas will be dead; man will live. He will possess something higher than all these—a great country, the whole earth, and a great hope, the whole heaven."

The next fifty years should be interesting. —From *NALC IMAGE*, published by the National Association of Litho Clubs.

MOTEL INDUSTRY IS A GOOD FIELD TO CULTIVATE

● PRINTING PLANT management is overlooking a prime market for additional volume if it neglects to cultivate the rapidly expanding motel industry. Within the past twenty years, this relatively new market for printing has grown from its early days, poorly constructed and indifferently managed "tourist cabin" status to the point where it is a billion dollar business.

Motels are a steady and rapidly expanding market for many kinds of printing. Motel operators are constantly casting about for new ways to publicize their properties and grasp eagerly at any practical means by which this can be attained. They welcome little gratuitous extras that can make the stay of guests more pleasant, and these frequently take printed form. Creative salesmen may expect a warm welcome in the motel trade.

The growth of the motel industry has gone almost unnoticed. Located out on the highways, usually some distance from towns and cities, motels are not often on salesmen's scheduled routes in cities and, among intercity salesmen, motels are usually passed up in favor of the lure of old customers in the next town.

Printers who want to cut deeply into this market will need to study the peculiarities of the motels and understand their special problems. Sales approaches will need to be slanted directly at motel owners. Salesmen must understand at least

enough about the motel business so that they can discuss printing in terms of motel needs.

To understand the character and size of this market for printing, consider a few pertinent facts. *American Motel Magazine*, Chicago, the outstanding trade authority on the subject, has estimated that there were some 80,000,000 persons traveling in 1949, and that they spent 8 billion dollars. The preference of tourists for motels over all other forms of shelter increased from 12½ per cent in 1937 to 38 per cent in 1945.

Several thousand new motels have been built since 1945, so it would appear that preference for motels has risen above the 1945 figure. It is believed that motel business for 1949 may have grossed as much as two billion dollars, and the field is still far from fully developed.

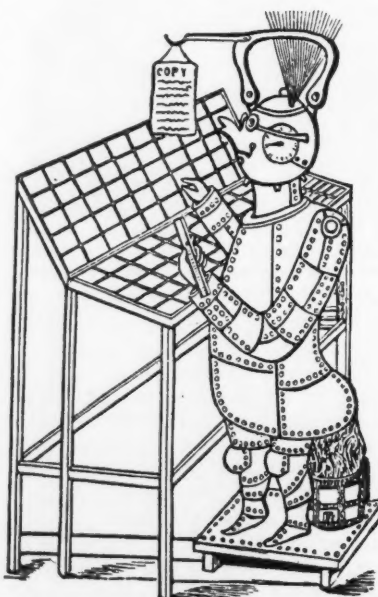
Annual purchasing by the motel industry is estimated at upward of \$200,000,000, including a considerable amount of printing. The use of printing can be increased by those who know how to explain new uses for printed matter.

In the past, much of the motel industry's printing has gone to printers without solicitation or effort on the part of shops. Now that the industry is growing up, and the size of operations is increasing, more and more salesmanship must be brought into play to get this business.

The printing used is fairly wide in range, and volume depends on the size of the motel. Here are listed just a few types of printing used regularly by many or all: Guest stationery; house rule regulations for posting in each guest unit; blotters; brochures for placing with travel agencies; rate cards; highway strip maps showing the distances between towns; view cards for free use of guests, usually showing a reproduction of the motel or a nearby point of interest; individual guest register cards; loose-leaf bookkeeping and accounting forms, usually supplied by specialty printing houses; special mailing pieces to former guests.

With suppliers now awakening to the vast potentialities of the postwar motel industry, printers will find it unsafe in the future to assume that their share of this business will gravitate to them automatically. The motel trade is being courted as never before as a source of additional volume, and motel managers will need to be "sold" and kept sold.

—Harold J. Ashe



De Graphische Markt recently printed cartoon above about work increases demanded in Europe

Graphic Artisans Speak Up in FORM

Form is a graphic arts house magazine aimed "to stimulate interest and thinking" in printing design and typography. The unique bimonthly messenger is sponsored by Kurt H. Volk, Incorporated, New York house of typography, and is edited by P. K. Thomajan.

The two inside pages of the four-page 8½ by 11 inches publication are regularly turned over to a graphic arts authority—often a leading designer—to do with as he pleases. The guest is invited to sound off on any favorite topic of his own choosing. It may be his pet theories of design, an analysis of a type face in terms of its uses and history, or a critical discussion of trends and developments. Material is presented in a layout which carries out the spirit of the message.

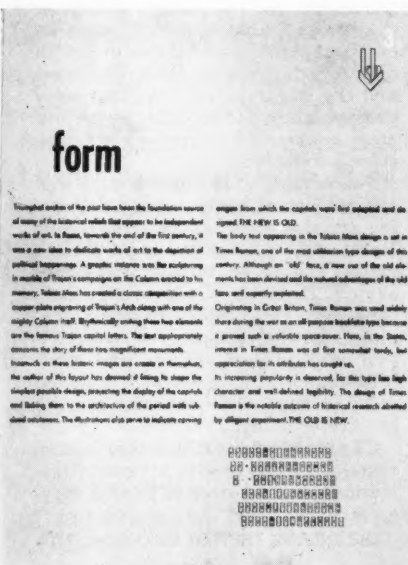
Purpose is to afford graphic artisans an opportunity to speak their minds and show off their ideas freed of the restraints ordinarily imposed by working relationships.

Front and back pages belong to the house. First page usually carries comment on the guest of the issue; last page is reserved for a message from the sponsor. Creative supervision, production details, composition, and printing of the entire publication are handled completely in the Volk shop by house personnel.

Guests whose work and ideas have been presented so far in *Form* include Merle Armitage, Tobias Moss, Ariosto Nardozzi, Ervino Metz, Clifton Line, Milton Ackoff, Souren Ermoyan, Ted Gotthelf, Lester Beall, and Jack Tinker.



Typical pages in "Form" issues show inside spreads with material supplied by guest designers, and front and back pages prepared by the publication's sponsor, Kurt H. Volk, Incorporated.

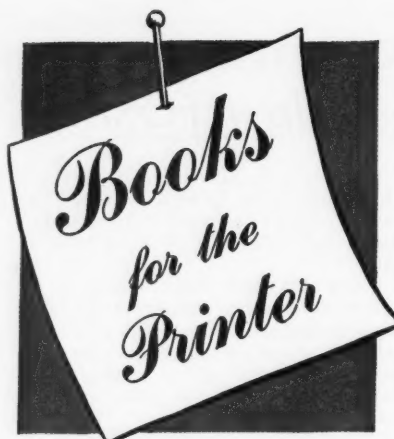


HOW TO TELL IF YOUR ADS WILL SELL, by Calvert Lindquest, presents the author's Profit-Ad System for advertisers and advertising men. The book attempts to show how to determine the pulling power of advertisements before they are printed. It includes an "automatic satisfaction finder" and features three methods for pre-checking national, retail, and small advertisements. Copy efficiency is the main feature, but illustration, layout, and typography also are rated. In addition to a preface and ten chapters, there is an analysis of each advertisement appearing in the text and a list of books recommended as supplementary aids. The 97-page, size 5½ by 8½ inches, sells for \$5 and may be obtained through the book department.

PETER SCHOEFFER OF GERNSHEIM AND MAINZ, by Dr. Hellmut Lehmann-Haupt, is one of the Printer's Valhalla series published by the Printing House of Leo Hart of Rochester, New York. Dr. Lehmann-Haupt, presently on the faculty of Columbia University, was at one time an assistant at the Gutenberg Museum at Mainz. The 146-page book contains a list of Peter Schoeffer's books and broadsides, numerous illustrations—including nineteen plates which reveal his skill as calligrapher, typographer, designer, publisher, and printer—and scholarly notes at the end of each chapter, in addition to the biographical proof that Peter Schoeffer was more than an assistant of Gutenberg and the son-in-law of Fust. Priced at \$5, the volume may be obtained from the book department.

MARK MY WORDS, "a guide to modern usage and expression," by John B. Opdycke, is intended to show us "how to say precisely what we mean." Mr. Opdycke's procedure in writing this super-thesaurus was to collect several hundred sentences containing two or more related words correctly used. His sources were current books, magazines, and newspapers. The related words are analyzed by him; then he illustrates their interdependence with many other words of the same family, obviously enjoying his task all the while. It goes without saying that the book is of value and interest to the editor and writer. And if you are the kind of person who starts looking up one word in the big dictionary and an hour later are still thus engaged—your original word forgotten—you will find this book more enchanting than any bestseller. "Mark My Words" costs \$5 for almost 700 pages, and may be ordered from this department.

FIRST YEAR GRAPHIC ARTS, a textbook by Otis H. Chidester, has been compiled with the idea of putting into one book the history, trade information, processes, and projects necessary for a one-year exploratory course in the graphic arts. Included in the 103-page book are a brief history of the graphic arts; basic process in com-



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position, imposition, presswork and bindery; and projects aimed at giving the student a basic idea of the skills and ability necessary for success in this field. The author's vocational guidance approach is that it is just as important that a student find out he is not interested or suited for a certain trade as the opposite discovery. The book has been printed by the Graphic Arts Press, Tucson, Arizona.

PICAS INTO EMS is the title given a small pamphlet, 3¾ by 6¼ inches in size, containing thirty-two pages with stiff cover, presenting a series of tables compiled by the Kingsport Press, Incorporated. The tables complement the character-count tables in the Kingsport *Book of Type*. The character-count tables facilitate the conversion of a square pica area into its character content. The tables in the present pamphlet facilitate finding the number of ems in any number of type pages in 6-point to 11-point ems, 800 ems being given as a standard figure for pages below a certain minimum size in accordance with an agreement between publishers and manufacturers, or printers. The tables give the page sizes in picas from 18 by 30 ems to 29 by 50 ems, then the number of ems in 11, 10, 9, 8, 7, and 6 point type, also the square inches.

FACHAUSDRUCKE DER PRESSE, or "Vocabulary of the Press," compiled by P. Beeck, now appears in revised form with additional terms and translations by Leonhard Slupski, this edition including the translations into English. It is a useful little book, 5¾ inches in size, case bound, and should be found helpful by those called upon to translate from the German, French, or English. The book is in three sections, the first giving the German term followed by the French and English translations; the second giving the French word followed by the German and English translations; the third giving the

English word followed by the German and French translations. Definitions of the terms are included.

Published by the Polygraph Verlag GMBH, Frankfurt am Main, the book is intended primarily for members of the printing industries and translators.

PRINTERS' ARITHMETIC, by F. C. Avis, is a British book in the preface of which the author states that his purpose has been "to gather into one volume the most important arithmetical problems, usually designated 'casting off,' confronting the printer in the composing room, and to offer suggested methods for their solution." It deals mainly with determining type sizes in which copy shall be set, or the space required for setting copy in a given size of type. The author goes into such phases as casting off for both good and bad copy, counting words and characters, the en (or half em) theory, mixed sizes, area problems, unusual shapes, and so on. The book should provide interesting and instructive study for those having to deal with determining type sizes.

Priced at \$1.50 a copy, 5 by 7½ inches in size, 148 pages, hard binding, the book may be ordered through The Inland Printer book department.

PRODUCTION OF R.O.P. COLOR IN THE MILWAUKEE JOURNAL, while based on the *Journal's* own experience with run-of-paper colors and its methods of production, should prove of extreme value to all interested in the subject of color as it applies to newspaper work specifically, also to those having anything to do with color in advertising. As the *Journal* has stated, the book "is an effort to provide a comprehensive source of information that will answer the scores of questions which arise when a newspaper approaches the task of planning r.o.p. color production."

Following the introductory material, which includes a historical review of color in newspapers, the book deals with the various steps in the successful use of color, from planning the advertisement, selecting the merchandise, making the artwork, engravings, and stereotypes to the final printing. A chapter on "What is Color?" gives an excellent exposition of the subject with color charts showing the color wheel and the spectrum, also the four-color process colors, the secondaries derived from mixture of primary colors, and color harmonies.

Photographing in colors is very well covered, including the studio set-ups, the one-shot camera, the stroboscopic light unit, making the reproduction plates, and so on through the entire subject. The work includes a large number of color plates with production data, plates showing the progressives for a four-color process subject, and other information of interest and practical value, a fund of information worthy of careful study.

The book is 9 by 11¼ inches in size, contains 190 pages with 116 color illustrations, and is priced at \$2.50 a copy.

THE INLAND PRINTER for October, 1950

Ray Da Boll

CALLIGRAPHER AND
TYPOGRAPHIC DESIGNER
EXTRAORDINARY



PHOTO BY JAMES BROWN

Esq.



THIS is the story about a country (up-state New York) boy who came to the city (Chicago) to become one of the great free-lance designers and calligraphers of our time

—Raymond Franklin Da Boll. This is not a heart-rending story in Horatio Alger pattern—R.F.D. was no starving moppet of a newsboy. He didn't freeze in a garret while studying at the Art Institute. But he made good, anyhow, thanks to a bountiful supply of creative artistry, humor, imagination, study, and work.

Another break with the traditional American Success Story: Ray's father and grandfather were farmers. Ray was a big and husky lad, a likely looking candidate for guiding the plow. When this brawny boy indicated an interest in art, his father didn't say: "Get back to clearing the lower forty and forget such la-de-da notions." He gave Ray his blessings and sent him on his way to study design at the Rochester Institute of Technology, the road leading on to Chicago and its Art Institute, which he left to do layout and lettering.

From 1919 to 1922, Da Boll worked for and with Oswald Bruce Cooper in the Bull Pen (design department) of Bertsch & Cooper, typographers. Oz Cooper once wrote of him: "You will never see in a layout by Da Boll a gray mass called 'Type goes here.' He tells what type should be used, what size, what

leading—plans the job all the way through, as an architect plans a house, stays with the job until it is finished, and is helpful to everybody that works with him." That's rare tribute from a man who was extraordinarily qualified to pass judgment on another man's work.

Other great men of the graphic and calligraphic arts have stimulated and encouraged him: William A. Kittredge, Ernest F. Detterer, Richard N. McArthur, and Paul Standard. And the work of William A. Dwiggins (whom Ray terms the most imaginative and creative book designer in the modern spirit) also never fails to delight and inspire him.

Calligraphy and Da Boll met up only thirteen years ago—at an informal class conducted by Detterer, curator of the John M. Wing Foundation of Chicago's Newberry Library. Consequences of that meeting of Ray and "beautiful handwriting" have become history. (And while the "disciplined freedom" of his calligraphy is indelibly wrought with individualistic charm—even the uninitiated can recognize an R.F.D. across a room—his everyday penmanship has lost all semblance to uniformity, so that one of his regular chores is dropping by the bank to assure harassed tellers

Above left,
the symbol of
GALLUCINIUS

self-portrait.



ODIN AGAINST ✠ CHRISTUS ✠

Time: Twenty-two years after the Second Play

BEING THE THIRD PLAY OF
THE TETRALOGY
THE MYSTERY OF HAMLET
KING OF DENMARK, OR
WHAT WE WILL + BY
PERCY MACKAYE



A Letter... to an unborn child

1943



*Jésus
Christ
en Flandre*

HONORÉ DE BALZAC



PRIVATELY PRINTED - Chicago
1943

that a strangely written signature on a check is truly the product of his talented pen.

An evaluation of the work of Raymond F. Da Boll is scarcely necessary in a magazine addressed to an audience of printers. He has made his place in the graphic arts and it is both lofty and secure. Likewise, honors and awards



The above symbols help to explain certain theatrical phases of MacKaye's plays. Fig. 1—Play title. Fig. 2—World War II propaganda. Fig. 3—A Christmas book

that deservedly have come his way are regularly chronicled in these pages. Two of the books he designed were selections of *The Fifty Books of the Year: Calligraphy's Flowering, Decay and Restoration*, Paul Standard's brilliant dissertation first published in *The Inland Printer*; and *The Book of Oz Cooper*, both published by the Society of Typographic Arts. The book on Cooper evolved naturally from a lecture on Oz given by Da Boll before the STA in 1937.

The work he regards as his masterpiece of book design is *The Mystery of Hamlet, King of Denmark*, an 800-page tetralogy by Percy MacKaye. In it Ray's typographic and calligraphic arts combine with adroit use of symbols to become an exciting demonstration of dramatic impact on the printed page. Published this spring on the 386th anniversary of the death of Shakespeare, in a limited edition at a price of \$100 a copy, no owner could complain that he failed to receive full and lasting value for his investment in beauty of format as well as in text, in which the enigma of Hamlet is finally laid to rest.

Each page came under Da Boll's scrutiny three times. Each has his unmistakable imprint. For example, the ornament on the title page of the third play (Figure 1) depicts the baptismal font in the old village church where he worshipped as a boy.

Those of us who find \$100 books too rugged for our budgets will be able to attain possession of the trade edition, reduced in format, printed by offset, minus the prelude which tells how the plays came into being.

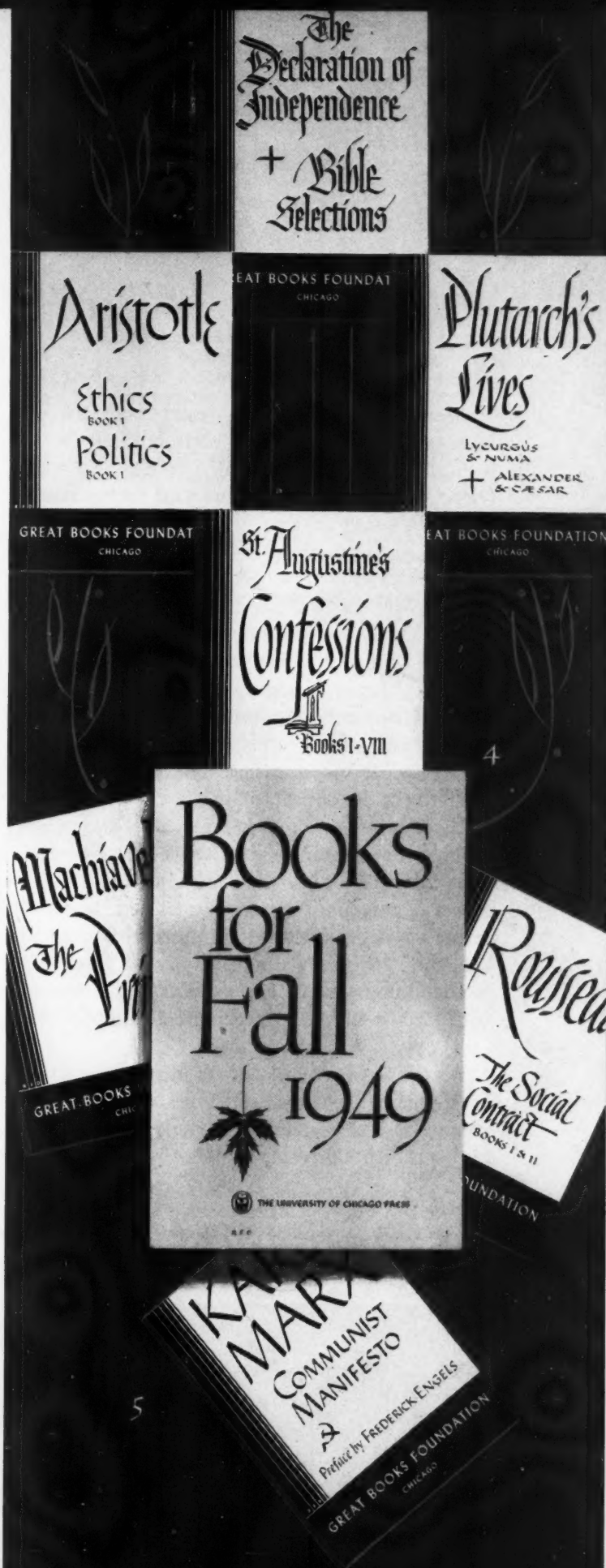
Like to take a guess at the hobby of Ray Da Boll? (One hears that he enjoys singing, but that is off the record.) For years his hobby has been collecting Bountyana, which led to the current project of making a calligraphic transcript of the diary of his great-great-grandmother, Elizabeth Heywood, which records the court martial of her brother Peter, for mutiny on H.M.S. Bounty. Though still a lad and not actively concerned with the revolt against Captain Bligh, Peter was condemned to be hanged, and was saved only by intervention of the king. Peter's letters and the poems he wrote while on Tahiti make fascinating reading, even as the calligraphic copy of them will make a beautiful volume for Ray's children and their children's children—and possibly the public at large, since a publisher already is interested. The original old diary belongs to Newberry Library. Incidentally, Ray's design for Captain Bligh's letterhead in Eastern Corporation's Great Letterhead Parade is surely a minor masterpiece, with its cat-o'-nine-tails motif enhanced by a single drop of blood.

It looks easy, the way Da Boll does it, as one watches him working with some of his witty prose (a talent he denies and decries), blending his words into one huge perfect design of calligraphy and art, in a piece commissioned by one of our leading universities for a current

Richard Nall

Above—Book plate. Fig. 4—Cover design for University of Chicago Press book catalog. Fig. 5—Seven covers from a series for the Great Books Foundation

exhibit and to be retained in its permanent collection. Looks like a soft life—spending days as an invited guest at a swanky northern resort, so he can get the “feel” of the place to redesign its stationery. But the work and research done by Da Boll are there to augment natural gifts. The combination has resulted in international recognition of work that has the rare and stirring quality of greatness.



HOW FIRM A FOUNDATION?



About the time Ray's career was still in knee-pants, he sang in a church choir with Robert Briggs, his handball partner and best friend. One evening Robert said to his sister Irene: "There's an awfully nice young fellow singing in the choir. I'd like to invite him to dinner." That's how it started. Miss Briggs became Mrs. Da Boll, and Ray is still thriving on her cooking. Although she had been a popular soprano in Redpath Lyceum circuits, raising a family became her first interest and prima donna activities languished. Nevertheless, the two sons, Homer and Briggs, grew up in a musical home, where the entire family (including the obligato of the current pooch in a series of seven dogs) raised its voice in song. Homer Da Boll is now in the Graphic Arts Division of the Argonne National Laboratory, and his brother Briggs, instrumental in conferring the title of grandparents on the Da Bolls (his son William Raymond was born in the Christmas season last year), is foreman and part-owner of a large cattle ranch in the Ozarks.

Ray is a big man, slow talking, quick to laugh, genial of face, and with a professorial absent-mindedness he'd be the first to deny. He's a still-hopeful Republican, yet an ardent

admirer of Jefferson, and a Unitarian by conversion—and deep conviction. He likes to do his own thinking.

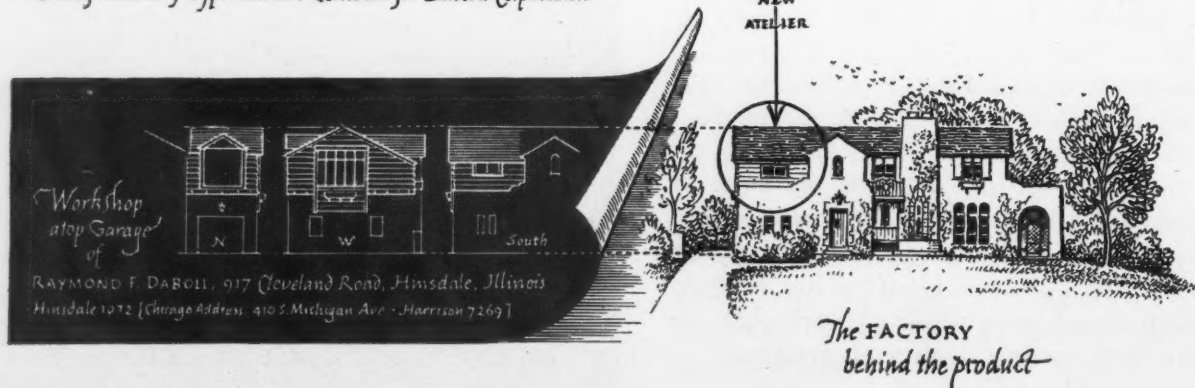
Hospitality makes its home at the Da Bolls in Hinsdale, Illinois. Although Ray has an office on Michigan Boulevard in Chicago, he advised that it is the last place in the world to look for him. His workshop is in his suburban home. One wall is lined with books, topped by his unrigged hull of a model of the Bounty that he will put under full sail some day. Windows line the other three sides and furnish a natural mural of trees and rolling hills—a far cry from what Oz Cooper called "the flatulence of Illinois." Frequently the sound of his pen has a musical background furnished by Mrs. Da Boll at the piano.

It's the kind of home where a dinner guest feels like putting on his comfortable shoes and settling down for the next few months. Mr. and Mrs. Da Boll have the rare fortune to be friends as well as husband and wife, and their complete ease soon settles over and embraces an outsider. The untroubled atmosphere reflects in his work. It must be the secret of the distinctive "Da Boll" touch. Those who come to envy remain to rejoice in his success. It couldn't have happened to a nicer guy.

BY H. D. BUMP

Above:—

One of a series of hypothetical letterheads for Eastern Corporation.



Buy the Right Ink for Paper, Process, Press and Job

By Eugene St. John

● OF ALL the methods of applying a decorative or protective coating, the printing processes are limited to the thinnest film. The air-brush spray, the coating roller, the dip tank, the painter's brush, and the squeegee and stencil of the silk screen process can deposit much thicker films of color. Because ink for letterpress at times must be used on forms composed of millions of halftone dots like needle-points, and because this cameo form in high relief is stamped with pressure as high as seventy pounds to the longitudinal inch around the cylinder of the flatbed press on the stock at express train speed, the ink must be applied to the form in a microfine film. The fineness of the ultimate units of the form, the pressure and the speed of stamping require an ink with the utmost coverage and color concentration or in other words with the highest possible tinctorial strength in the thinnest possible film.

The first requirements of letterpress inks are ample coverage and color strength. If an ink lacks these qualities the color of the image can be matched only by feeding an excessive film from the fountain. A superfluous supply of ink increases the danger of dirty working, filling of fine screens, mottle, offset, picking, piling, and tardy drying. Very often when these troubles are encountered a sure and easy solution of the problem is to change to a better ink and use less of it.

The six major factors in the production of the printed piece are the form, paper, press, presswork, rollers, and ink. The first five may be okay but still a satisfactory job is impossible unless the right ink for the paper, process, press, and the special requirements of the particular job is employed. Furthermore, what the other factors accomplish can be shown only with suitable ink. Since it is the least costly factor—say 3 per cent of the cost of the job—common sense says that the ink should be the best for the purpose.

In order to get the right ink every time you should consult the ink-maker a few days before the ink is needed. He requires about seventy-two hours to check on an order of

non-stock ink as to how it will work and dry and so on.

On the platen press, Chandler & Price, Kluge, Thomson - National, and others, a special platen press ink, especially in the halftone ink division, will be superior in coping with *stripping* and other troubles encountered with any old ink not especially formulated for the platen press. These presses require the use of a comparatively heavy, pigment-bodied ink.

A medium ink is needed on flatbed cylinder presses, modified as required for the different operating speeds and inking systems of the different presses, Kelly, Miehl, Miller. The body and drying rate of the ink is suited to the type of press. The inkmaker must know the first-down color on two-color presses, in both wet and dry printing.

The rotary press requires a different ink, varying with the type of rotary machine for each of which a special ink is formulated. For the fastest of all presses, the high-speed giants used to print the great dailies, an ink radically different and bought by the carload is indicated.

A somewhat different ink is used on the tubular type of fast newspaper press which turns out the dailies of medium circulation.

The small newspapers below the medium circulation are often printed on flatbed web presses which are perfectors. These require still a different bodied ink.

Many of the smaller newspapers are still printed on flatbed cylinder presses, both drum and two-revolution, and these take a different ink.

Heat Adhesives

I notice recent queries that have been received by you on how to pry plates off of blocks that have been put on by sticky tapes, cements, and such. All you need is a flat iron. Heat the plate with this and they slide off very easy. All these cements and tapes are soluble with heat. Any solvents of these materials will not get between the plate and the wood and are therefore no good.—C. S. Nelson.

While paper is the most used stock (there are thousands of different kinds) the printer may be called upon to print on carton stock, Cellophane, corrugated and fiber board, cotton, duck, burlap, aluminum or other sheet metal, glass, rubber, metal foil, nylon, wood, and a constantly increasing number of plastic materials. A suitable ink for each of these materials may be formulated, but it is necessary to furnish samples to the inkmaker.

Some plastics may be printed by one or more processes and all may be printed by some process but some plastics are deteriorated by one or more of the printing processes. Caution is necessary when dealing with plastics.

Long ago large users of paper and ink discovered that it is advisable to find the suitable ink for each particular paper. Papers roughly divide into three broad classes of soft, medium, and hard finish. Each needs an ink of somewhat different body or consistency. The hard papers need less ink and more makeready, the soft papers more ink and less makeready, and the medium papers have medium requirements of ink and makeready.

Testing the suitability of ink to paper has become common today. When it is possible to get uniform paper in the lot, sheet after sheet, production should become comparatively trouble-free.

Some of the important specifications that should accompany ink orders: 1. Include the end use of the printed piece, and how much moisture, water, heat, sunlight, abrasion, soap, acid, alkali, alcohol and other spirits, oils, fats, perspiration, powerful detergents and solvents, essential oils, and unfavorable conditions may be encountered in transportation, storage by the customer, and so on. 2. The method of application, such as regular letterpress, or from rubber or synthetic rubber plates or by aniline process. 3. The stock to be used—with samples. 4. Color specifications. 5. Press to be used. 6. Order of sequence of colors in multicolor jobs. 7. Should ink be transparent or opaque? 8. The time elapsed between printing first and second side and between different colors.

When ordering stock inks from inkmaker's sample books the same paper is needed to get an exact match—also the same ink film.

When superimposed inks are to be matched, the inkmaker should be given a proof of each color and the completed print because a match of the individual colors does not always

result in a match of the completed image.

Transparent inks are helped by clean white paper because the light is reflected back from the white stock and makes the ink brighter; grayish paper or one with coarse texture diminishes the brightness of a transparent ink. An opaque ink should be substituted to mask the stock and reflect light from its surface. On coated paper a transparent ink shows to advantage but opaque inks if used on the same paper should have gloss.

The effect of a colored ink varies with its texture. It may be a regular transparent or opaque color, or a bronze color with metallic overtone, dull with a mat surface, high gloss, or silversheen. The last is a combination of aluminum paste with a regular color.

Many printing inks, like papers, are either opaque and mat or transparent and smooth. Bright prints are more common when the ink and paper have similar finish. Dull inks look well on dull papers and glossy inks are enhanced by slick papers.

A mottled print is sometimes encountered when the stock absorbs the ink not uniformly but in spots. If the stock has a dull or mat finish and the ink is glossy, the mottle is enhanced. Two correctives are helpful: 1. Change to a dull ink to diminish the mottle; 2. If the stock and the ink are of smooth finish, an over-all varnish may help, but not when a glossy ink is used on a coarse surface. The varnish may help the appearance of the glossy ink but detracts from the appearance of the coarse stock. This is another phase of suiting the ink to the stock somewhat analogous to suiting margins to a job—stepped and generous for the de luxe piece, even all around for a throw-away.

MULTICOLOR FROM KEYPLATE

In this stunt, about twenty-five years old, the printing is from sandpaper or other studded paper with similar surface which had been adhered to a wood base. An impression of the single-color halftone plate (keyplate) is pulled on the tympan or top drawsheet. By means of selective overlays parts of the halftone may be printed in various colors as wanted. The pressure of the overlay transfers the yellow, red, or other colored part of the picture from the studded paper in a screen effect. This old stunt is quite effective for tints. Transparent halftone inks are generally used over the black halftone plate print in halftone black ink.

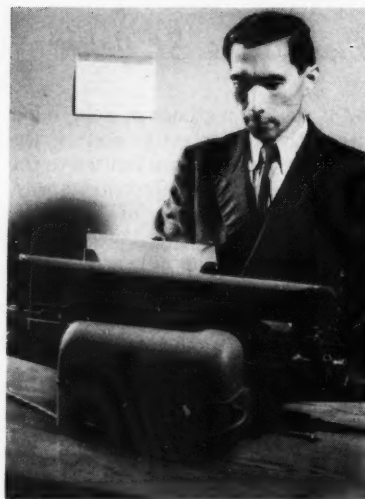
HUGE GREENLANDIC LANGUAGE BOOK SET IN RECORD TIME BY VARI-TYPIST

● A LARGE VOLUME of 1250 pages containing the latest "Greenland Commission's Memorandum" in the Greenlandic language has recently been produced in record time by the Dansig State Department for Printing. Composition was accomplished with the Vari-Type machine.

The story of how this large volume in the difficult Greenlandic language was produced from May to September is creditable to the department, which is not a printing plant but an office employing a number of experts, headed by a former director of the Graphic School of Copenhagen, civil engineer Hassing, well known for his inventive mind, an office established with the sole purpose of expediting the production of state printing. Printing required is usually done by private firms, but the office is responsible for its planning with the object of economy.

When the large task of translating the "Greenland Commission's Memorandum" into Greenlandic was completed in Copenhagen by natives of Greenland the responsibility for putting the memorandum into print was faced by the state printing department.

The best offer by a Danish printer specified delivery in six months. In a way this was considered reasonable since Greenlandic is a difficult language to set for any one not completely familiar with the spelling; the setting involves careful proof-reading and numerous corrections. However, the work *had* to be finished within five months in order to reach Greenland in proper time.



At Vari-Type machine, civil engineer Hassing, who planned job, on which \$7,000 was saved

It was then that Mr. Hassing hit upon the idea of putting the Vari-Typer on the job, using some native Greenlandic typists, one of whom was an experienced typographer who had learned the trade of typesetting in South Greenland. Two Vari-Type machines were at hand. To get the typing finished in proper time, however, it was obvious that two would not suffice and it was decided to prepare a rough draft of the text with ordinary typewriters, marking each line with an "x" for every superfluous type-space left when reaching the stipulated line measurement.

Four typists were usually employed "roughing" while two experienced Vari-Typists wrote the sheets

III. savautekarnek.

savautekarnek kalâtdlit nunâne inûssutigssarsiuutitokâungilak, mæssâkutdle savautilekalerêrpok inûssutigssarsimik ilitsorkûssakartunik, ûmassunutdlo issi-gingningnek nutausok tåukua sungiutdluînarîsimavât. savautekarnek kalâtdlit nunâta kujatâtungâinâne ingerdlânekarpok, savautekarneruvdlo inûssutigssarsiautavdlone taima sujuarêrsimatigineranut pissutausimavok ukiume 1915-me K'akortume savautekarfekalersimanera.

kommisîone isumakaraluarpok aulisarnekalâtdlit nunâne inûssutigssarsiuutit pingârnerssaujuûsassok, saniatigutdle erssersitariakarpâ pigssakartitsiniarnekipissutigalugo niorkutigssiornermilo ilaussugssatut pingârutekarnera pissutigalugo savautekarnek nautsivilerinerdlo aulisarnertut ilivdlugit sujuarsarniartariakartut. kalâtdlîme inûssutigssarsiornerânut tamatumûngalo atassumik inuiangnut tamanut sângissutigssarujuûssûvok inûssutigssarsiuut atausînak ûkîniâsagaluarâine.

Sample of the text of "Greenland Commission's Memorandum," a 1250-page book set by Vari-Type

used as copy for reproduction, saving rewriting by employing the number of "x's" at the end of each line to justify the lines evenly on the right.

After the pages had been Vari-Typed and the proofs read and corrected, they reproduced about two-thirds in size for printing by offset. Printing began after the delivery of the first four hundred pages, after which a form of sixteen pages was printed as soon as the pages were ready—that is, typed. In this manner it was possible to finish the printing just before September 1. The delivery of the finished books in Greenland is a story of aviation in itself; parachute-containers were in readiness in case of difficult landing conditions! Mr. Hassing is justly proud that his office was able to launch the first experiment with cold-type printing on a large scale in Denmark with real success. The use of the method has saved Denmark some 35,000 kroner, about equal to \$7000, on one printing job!

During our talk on the printing of the "Greenland Memorandum," Mr. Hassing said that "while perhaps not suited for fastidious printing jobs, the cold type way will have a definite place in this department in producing utility-printing economically and fast."—*Steen Hinrichsen*

Check Fire Insurance Policy

To be sure that your fire insurance policy covers the printed material on hand, check your policy form to see that it includes these words, "including cost of labor thereon." Otherwise, you will be paid for any actual loss of paper stock but will not be paid for the material which you have already printed and have not, as yet, delivered to your customers. This could be, in many instances, a severe loss to you.—*Atlanta Graphic Arts Bulletin.*

Mount on Solid Base

Properly, plates should be mounted on solid bases not only for better printing with less makeready but also to secure a better duplicate reproduction via electrotyping. It is obvious that a solid tint block is heavier in mass than type, either solid or spaced, but printers often forget that a halftone plate is also heavier in mass than type.

Of course, all printers cannot mount all plates on solid base but it should be done whenever possible, because it pays. Many publishers and a number of commercial plants have found results well worth while.

Any Incompetent Worker Can Be Discharged Legally

By A. W. Gray

● A FEW DAYS before the date set for a strike at the Carnegie steel plant at Gary, Indiana, supervisory employees, superintendents, and foremen were asked to continue work in protecting the plant from damages during the strike.

Among those who agreed to assume this duty as custodians, eighty-two either failed to report on the day of the strike or left the plant during the day. Suspension notices were sent these men, offering them an opportunity to state the facts that occasioned their conduct in each particular case and advising them that on these facts would be decided their reinstatement or discharge.

The eighty-two were discharged. Later they petitioned the National Labor Relations Board for back pay and reinstatement, claiming they had been the victims of unfair labor practices. In one instance this relief was granted but in the other eighty-one cases the petitions were denied.

In May, 1950, that determination of the Labor Board was sustained by the United States Court of Appeals and an outline made by the court of the rights of an employer in the discharge of workmen, and the boundary beyond which he may not go in refusing to re-employ those who have been discharged.

The cause for discharge, said the court here, should be such as a fair-minded person may act upon, and if the discharge is not arbitrarily taken with the purpose or excuse of evading the prohibitions of the law, it is based upon a sufficient cause.

To this the court added that the law does not interfere with the normal right of an employer to select employees or discharge them. The law does, however, forbid the coercion or intimidation of employees with respect to their self organization and representation. On the other hand, the Labor Board has no ground for interference with this right of discharge except when it involves employee intimidation or coercion.

In another incident, dubbed by the Federal Court "a strike on the installment plan," thirty-five employees of a musical instrument manufacturer in Indiana refused to work overtime and accompanied their re-

fusal with a demand for an immediate increase in pay. The demand was denied. Without notification to the management some of the employees scheduled for overtime work left the plant at 6:00 P.M. with no explanation. The following day they were discharged. A few months later they petitioned the Labor Board for reinstatement, claiming that their discharge had been an unfair labor act.

Sustaining the decision of the board in favor of the employer, the Federal Court of Appeals pointed out that employees discharged in this manner were not conducting a strike and defined a strike as a "Stopping of work in a body at a prearranged time and refusing to resume work until the demanded concessions have been made."

Of the conduct of these employees the court said that upon the refusal of the employer to grant the wage increase two courses were open to them. They could either continue work and negotiate further or strike.

"They did neither," said the court, "or perhaps it would be more accurate to say that they attempted to do both at the same time. We have observed numerous variations of the recognized legitimate strike, such as sit-down and slow-down strikes. It seems this might be properly designated as a labor strike conducted on the installment plan."

Then upholding the Labor Board's refusal to grant the petition of these disgruntled workers, the Federal Court added, "We are aware of no law or logic that gives an employee the right to work upon terms prescribed solely by him. That is primarily what was sought to be done in this instance. It is not a situation in which employees cease work in protest against conditions imposed by the employer but one in which employees sought and intended to condition work upon their own notion of the terms which should prevail. If they had the right to fix the hours of their employment it would follow that a similar right existed by which they could prescribe all conditions and regulations affecting their employment."

Two other decisions serve to outline clearly the application of this

sole restriction of the National Labor Relations Act to the ancient right of every employer to hire and discharge whomsoever he may wish.

A short time after this act was approved by Congress, the Jones & Laughlin Steel Corporation was charged by an employee union with coercing and intimidating employees by interference with their labor organization.

In the opinion on which the United States Supreme Court decided in this instance in favor of the employees, Justice Hughes said, "The Act does not interfere with the normal exercise of the right of the employer to select its employees or discharge them."

On that same day another decision was rendered in relation to this statute on the opinion of Justice Jackson. The case involved a discharge by the Associated Press of a member of the editorial staff of that organization alleged by the American Newspaper Guild to be a discrimination against this employee for labor organization activities.

In that opinion is clearly set out the one boundary line beyond which a printing or any other employing firm may not go in the conduct of its employee relationship. The traditional right of an employer to hire those he desires continues except that under this statute an employer may not affirmatively interfere with the union activities of his employees.

The act does not compel the employer to employ any one; it does not require an employer to retain in its employ an incompetent employee. The act permits a discharge for any reason other than union activity or agitation for collective bargaining with employees. The restoration of an employee to his former position in no sense guarantees his continuance in the employer's service. The employer is at liberty whenever the occasion may arise to exercise his undoubted right to sever a relationship with an employee for any cause that seems to be proper save only as a punishment for or discharge of such activities as the act declares permissible.

INKS VISIBLE IN DAYLIGHT

Flourescent inks that are visible in the daylight are silk screen colors. They may also be obtained for coloring paper and for spraying but not in the form of printing inks because it is not practicable to use the required thickness of film and moderate grinding and dispersion in printing inks. This is in reply to several inquiries about these inks.

Old Timer Speaks

Experiences of
GASTON J. BOISSE in
printing business—Continuous
reader of *The Inland Printer*
—for 45 years



ANY MAN who started in business during the depression of 1933 had courage. To top it off, when one such man then sixty years of age is still going strong as he nears seventy-eight, he can be the proprietor of The Boisse Press, Honolulu.

Gaston J. Boisse was born December 4, 1872, in that fount of fine printers, San Francisco. His ancestors were California pioneers. Young Gaston started to work at the age of fifteen in the printing office of S. W. Raveley, steam printer, where in six years he mastered the trade of pressman.

The spread about Joseph FauntLeRoy in *The Inland Printer* for April brought memories to Boisse. "Joe and I worked in Raveley's shop, he in the composing room and I in the pressroom. We were pals; he roomed at my house. However, I've met him but once in all the ensuing years."

Boisse disembarked from the S. S. *Australia* at Honolulu May 29, 1896, and went to work on nights for the Hawaiian Gazette Company. The company published the *Pacific Commercial Advertiser*, a morning newspaper. His hours were from 1:00 A.M. to 6:00 A.M., then a bite of breakfast, then back to work from 7:00 A.M. to noon—a ten-hour day and a sixty-hour week (no Sunday labor). The edition was printed on a drum cylinder press; power was from a Regan gasoline engine. Boisse later became pressroom superintendent. A ten-hour work day found him with enough energy to pull an oar with a rowing crew and to play cornet in the Royal Hawaiian Band.

Laid off in 1932, Boisse created a job for himself. He journeyed to San Francisco, bought a small shop, and had it shipped to the island. Shops there were laying off men and working reduced hours but that didn't worry him one bit. He opened his shop April 1, 1932. He employed a compositor; he did the presswork and managed the shop, too. World War II brought in such an avalanche of work that he hung a sign reading "No more printing taken in until further notice."

Dean of the Honolulu Club of Printing House Craftsmen, and an active member, he enjoys attending the meetings and sharing his knowledge. Several members were his apprentices twenty to forty years ago. "I kid them and tell them what a snap they have now with all their labor-saving devices. Incidentally, I started reading *The Inland Printer* in April, 1887. I must be one of your oldest subscribers."

Boisse is adept at relating experiences of his life. One of his best stories is of the time he assembled the first pony press to arrive in the islands. It is like that of the fellow who repaired a watch and ended with working time-piece working but one part left over. Boisse in his version was puzzled once as to where to put what he later deduced was the holder for the ink knife. He hadn't been able to find where the thing went because the bolt to hold it was already on the press and had to be taken out, put through the knife holder, and screwed back.

Life began at sixty for Gaston J. Boisse and he's enjoying every moment. His only regret is that he didn't go into business for himself earlier!

Problems a Printer Meets in Coated Paper . And the Safest Ways for Handling Them

● MOST COATING MILLS make a cover weight to go with their text weights. Here, however, we find more variation in practice than we do in the text weights. The basic weight is different, usually being on a size of 20 by 26 instead of 25 by 38. Twenty by 26—60/500, and 20 by 26—80 are most commonly used in coated covers although some 20 by 26—100/500 is also made. One exception may be noted. The mill which makes only process coated makes its cover to book weight standards rather than the usual cover weights. It finds its largest market in the 25 by 38—70/500, 25 by 38—80/500, and 25 by 38—90/500.

As concerns quality, most mills make their cover stocks in the second grade. There are exceptions. At least one mill makes a top grade as well as a second grade, the top grade being for use with its best grade of text weight. Another mill also makes a top grade in its offset coated. Generally speaking, however, coated covers are more likely to be found in the second grade. This makes an acceptable cover although it does not exactly match the best grade of text.

An exception must be noted again with the mill that makes only process coateds. Here cover weights are made to match the two grades of paper which are recommended for use in color printing.

Coating Splits on Fold

Making a heavy coated paper with the toughness and folding quality needed for covers presents some special mill problems. It may be noted that the heaviest weights of cover are single coated, and not double coated although the lighter weights are double coated in order to match the book weights which have been similarly treated.

The most difficult problem the printer encounters with heavy covers is the appearance of a fine white line on the backbone of the booklet or catalog which looks like a crack in the coating. All coated covers show this defect whenever the cover is designed so that the fold crosses a printed surface. All mills admit that they have this trouble though some of them attempt to minimize it. It is true that the newer coating materials containing latex are more

By Forrest Rundell

elastic than prewar coatings and that body stocks have been made softer with less tendency to fracture along the folding line. Nevertheless, the safest way for a printer to handle this situation is to try to persuade the buyer to use a design which does not require ink to appear where the fold comes in the backbone. Even a line of white a non-pareil in width will get away from this difficulty.

However, the buyer does not always have control of the design of the printed piece. Much as he may sympathize with the problem of the printer he may be powerless to persuade the artist or the advertising manager to alter the design. So in-

stead of playing it safe the printer is forced to print a solid or an area of four-color process across the fold.

One mill that has devoted a great deal of study to printers' problems has a solution to offer. It is the opinion of the mill's research department that the apparent cracking is not really a cracking of the coating but is a fracture of the film of ink at the line of folding. They reason that the coating is slightly elastic while the film of ink is not. Consequently, when the paper is bent on the line of the fold the film of ink has a tendency to break and pull apart. Because the ink adheres so strongly to the coating it has a tendency to split the coating, thus creating a fracture.

Whether you agree with this line of reasoning or not the mill has a practical solution for the difficulty. Its research department suggests that before the cover is sent to the bindery it be put back on the press and scored with a string score on the inked side. Note that this is the surface which is on the outside when the cover is folded. No form of score played on the inside of the fold will help. It must be a string score on the outside of the fold.

The solution has been verified by the field force of the mill. Many examples of covers have been seen which have been saved by this simple expedient.

One other type of coated which will also be encountered frequently is the coated bristol. This type of paper is made stiff and snappy for card work. Basis size is 22½ by 28½ weight generally specified by thickness as 8-point, 10-point, or 11-point. From the nature of their requirements these papers have no folding qualities. Coating is generally about the same as that the mills use for their second grade.

Good Plates Essential

One point more before we leave the discussion of glossy coateds. A good friend among the engravers has said, "The difference between a good engraver and an ordinary one is .001 of an inch." Translated into buying language, this means that all plates should be deep-etched for best results. The paper will not print a better image than is etched on the

A Holiday Announcement

A very unusual announcement of a vacation period came to my attention as a courtesy from one of my friends in England.

STOP WORK
Friday 1st July, 1949
at 5:30 Precisely

Ten Days of Saturnalia
(meaning in the vernacular: sousing, license, and disorderliness). For the whole staff including the 'phone 11f 1983 and the "barking dog" of The Jackson Press, Practical Printers, 4 Little Ilford Lane, Manor Park, E.12.

START WORK
Monday, 11th July
at 8 Precisely
with the usual hangover of the profession. We are craftsmen "Gentlemen of the Press" (some with skirts on) anxious to serve you with renewed vigour in this brave new world.

This type of announcement and the spirit in which it is made is worthy of general adoption in the printing shops of the United States.

David T. Armstrong

plate. If the etching is not deep enough, the best grade of coated will not print any better than one of the lower grades. If you plan de luxe work, make sure your originals and your plates are also de luxe before you buy the top grade of paper. Otherwise you will be throwing some of your money away. A deep-etched plate should be considered normal for good work.

Now we come to a branch of the coated paper industry on which there seems to be more disagreement than almost any other. We refer to dull coateds. Dull-coated papers that would look well and print well have been an aim of the paper industry for many years. Glossy-coateds that would print halftones well have long been manufactured. The objection to them has been the glaring reflection that makes type hard to read on the same sheet as a beautifully printed halftone. But earlier efforts to make printable dull-coated paper ran the printers into so much difficulty that many of them now avoid dull coateds like poison.

The handicaps which plagued the printers in the early days of dull coateds were, first of all, the abrasive quality of the coating. This wore plates unduly, restricting use of the paper to short runs. For long runs it was necessary to make several sets of plates, substituting them with new makereadies as fast as they wore out. Even worse was the smudging which developed when bleed plates became the rage. When a bleed plate was printed facing an unprinted border, the pressure of the knife trimming the signatures caused the halftone to offset on the edge close to the knife blade. The ink simply refused to dry. The paper could be printed and then laid aside for two or three years, but when it was trimmed it would offset as badly as it did just after it was printed.

Printed Dull-Coateds

Yet it was evident that there was a place for dull coated if the objections could be overcome. Particularly in the field of annual reports was there need for such a paper. Here extreme legibility of type is needed. Figures must be easy to read and at the same time quality reproduction of photographs is an absolute must. Needs such as this have kept the problem of developing a workable dull coated before the research departments of the mills.

As of the present the situation is this: One mill has gone out of the dull-coated market, at least for the present. Other mills still produce

dull-coated papers, most of them made in a quality comparable to their second grade of glossy coated. When the mill representatives were asked about the difficulties inherent in handling their sheets the answer seemed to the writer to be something of a hedge. They said, "As

far as we know there have been no complaints." We call this a hedge because the pressrooms of many plants have had such disappointing experiences with dull coateds that they do their best to discourage their use. And if the production departments succeed in discouraging the use of dull coated, as they often do, it is natural that no complaints will reach the mill.

One mill seems to have licked most of the problems that have plagued the printer, having learned how to make dull coated that can be handled with satisfaction all around. This mill makes two grades. One is comparable to its number two coated but is dull both at the reading angle and when inspected at eye level. The other grade, which corresponds to their best grade of glossy coated, is made of more expensive coating materials and has a brighter color. It also is dull at the reading angle but is slightly smoother at eye level.

Both of these papers have the great advantage that the curse of smudging has been overcome. Both papers can be printed with bleed edges opposite blank borders and have no trace of offset. They have a folding quality body stock, and, remembering our definition of a normal plate as one which is deep etched, print from normal plates without special treatment. At the same time they have the greater readability of type and the halftones with the pleasant soft definition of the true dull coated.

This mill also coats its second grade of dull coating on post card stock, thus furnishing a paper suitable for fine quality post cards.

New Cast-Coated Papers

Now we come to one of the most interesting of the more recent developments. We refer to cast coating. This is a coated one side paper made in text weights, cover weights, and bristol. It has a very high finish comparable to the glazed surface of flints and at the same time has the printability of the best grades of standard coateds.

The process by which this paper is made is unique. The body stock is made and dried on the Fourdrinier machine in whatever weight is desired. Then the stock is put on a specially designed coater. Here the coating is applied to one side of the sheet. Instead of passing through the conventional hot air blast driers, however, the paper travels to a large steel drum, sometimes as much as 100 inches in diameter. This roll is heavily chromium-plated and then

It's a Quiz

Answers to these questions have appeared in *THE INLAND PRINTER* and other sources of information at various times. How retentive is your memory? How many can you answer without consulting the answers on page 72.

By R. Randolph Karch

1. Magnesium plates must be gummed when the dry offset press stands for periods of time. True or false?
2. At what speed does a cutter and creaser, size 17 by 25, operate efficiently?
 - a. 2200 per hour
 - b. 1800 per hour
 - c. 1600 per hour
 - d. 1200 per hour
3. At what speed does the Inter-type Fotosetter expose characters to the film?
 - a. 280 per minute
 - b. 380 per minute
 - c. 480 per minute
 - d. 580 per minute
4. Production is generally lower on offset presses using coated stock than when using offset stocks. True or false?
5. What kind of staple is better for binding booklets printed on the weaker coated and MF papers?
6. How was the word *lithography* derived?
7. You've heard the term *cold type composition*—what are the three newer terms embracing this activity?
8. Match the basic type face listed at the left with the type face most closely resembling it in design listed at right.

1. Bodoni	a. Medieval
2. Caslon	b. Tempo
3. Cloister	c. Binny
4. Sans Serif	d. Beton
5. Square Serif	e. Onyx

polished to a mirrorlike smoothness. The roll is steam heated and the coating on the paper dries in contact with the polished surface. The resulting coating has a remarkably smooth finish without the hardness usually associated with highly calendered papers. It prints well because the surface is soft and also absorbent and highly receptive to ink. The manufacturers call attention to the fact that the paper is by nature free from brush marks and calender cuts. Only one mill makes this paper.

High Gloss Inks Needed

On the liability side we have this to contend with: To take full advantage of the beauty of the paper it is necessary to print it with high gloss transparent inks. Using flat finish inks destroys the high gloss effect wherever the ink appears. High gloss transparent inks, however, are an anathema to some pressmen. They are hard to handle and unless your shop is expert in their use it might be well to think twice before contracting to print a job on cast coated.

On the other hand, a point in favor of cast coating is the uniformity of color in the coating. Calendering a coated paper to a high finish is a tricky proposition at best. Conditions must be just right or the calenders will "burn" the surface, thus darkening it. Because cast coated is not calendered this problem does not arise and the coating is remarkably uniform and bright in its whiteness. The uncoated side is also smooth and printable. It is especially well suited for printing menus.

One use for which cast coated is particularly well adapted is the manufacture of imitation glossy finish photographs. Both the glossy side and the uncoated side look much like the usual ferrotyped photograph. If a fine screen halftone is used, the screen will hardly be noticeable. In long runs the price advantage is all in favor of the printed job.

The Federal Trade Commission has complained that the term "plateless engraved"—as used to describe greeting cards printed by means of the thermographic process—is "deceptive and misleading."

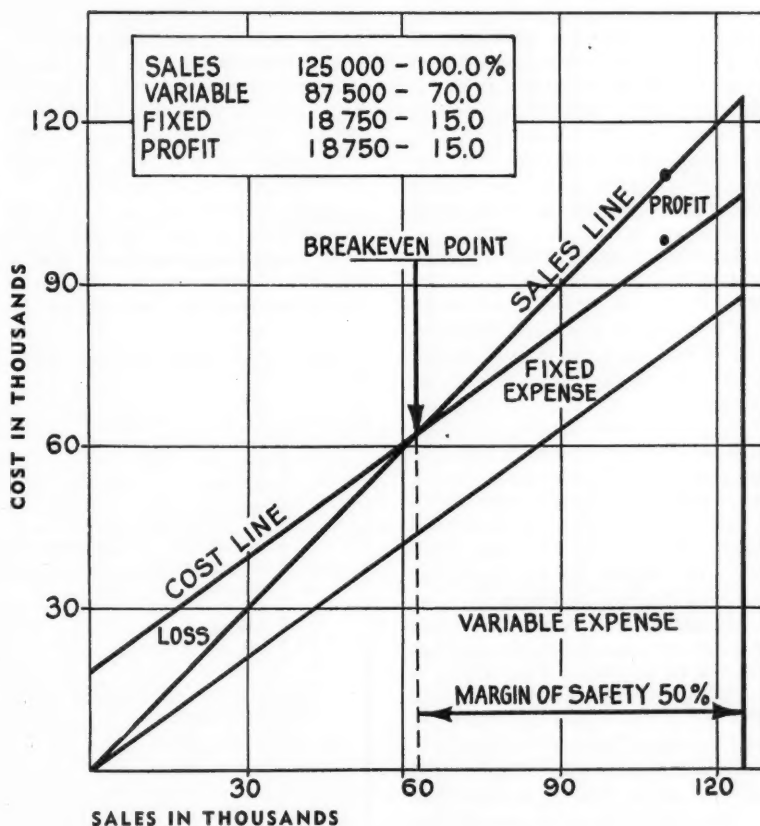
The thermographic process consists basically of regular printing with the wet ink dusted with a powdered chemical and baked, so that, on melting of the chemical, it fuses with the ink and becomes solid, to produce a raised letter effect appearing like engraving.

The Break-Even Point Chart Is a Barometer of Profits

By M. D. Binford

●The profit-making printer is the wise printer who makes good use of controls and barometers for the safeguarding of profit. He knows an increase in sales, at regular prices, usually brings an increase in profit, a decrease in sales producing the opposite sad effect. He also knows, as others find to their sorrow, that increasing sales by cutting prices is most disastrous to profit.

representing a 100 per cent basis. Variable expenses are those expenses varying more or less with the sales volume, in this case 70 per cent of sales volume. Fixed expense covers the rent, insurance, property taxes, depreciation, and any other item not varying with volume. Cost of goods for printer's own use is deducted to arrive at the cost of customer sales.



Break-even charts, the bulwark of the cost and analytical accountant, as well as the stand-by of the executive in every type of retailing and manufacturing industries, make a most useful tool for print shop pilots. They are easily prepared from any properly organized set of accounts.

The chart illustrated could apply to monthly periods for large plants and yearly period for the smaller plant. Sales are those to customer,

A profit of no less than fifteen per cent, before taxes, should be the printer's goal. Fifteen per cent is good, ten per cent fair, five per cent poor, and below five—censored. If a printer cannot make five per cent he would do better to loan his investment on good real estate security and sit on the front porch, rocking.

The break-even point as charted at \$62,500 is proved by dividing the fixed expense of \$18,750 by the gross

profit of thirty (100 minus 70 equals 30) per cent. To prove safety margin, deduct the break-even figure of \$62,500 from sales of \$125,000 and divide the answer by the \$125,000 of sales. The margin of safety should always be large enough to protect against loss when volume is low.

Slight variations in current expense will cause a change in profit. It is readily discernible that sales below \$62,500 will show a loss, while those above the break-even point should normally show a profit, if variable expense has been properly controlled. If sales have fallen to \$80,000 the profit should be in the range of \$5,000, the cost line being at \$75,000.

By planning the chart on monthly basis and placing dots for the sales of each month at proper point on the chart and a circle to indicate cost of sales, an interesting "scatter-graph" for the entire year is built. These "scatter-graphs" are valuable for use in setting budgets for ensuing periods and an aid to management in deciding sales policies and sales lines. Protect your profit.

Printing Wage Rate

The United States Department of Labor has announced that the wages paid the average manufacturing worker in June hit a new record of \$1.45 an hour. The weekly take-home

pay was \$58.89 for the average manufacturing worker. The average manufacturing work week in June was 40.5 hours, the highest since 1948. Breakdown by each industry gives a picture of hourly earnings in major manufacturing industries in June and reveals that printing was the highest of all at \$1.88 per hour.

Printing	\$1.88
Oil, coal products.....	1.81
Transport equipment.....	1.70
Primary metals.....	1.62
Machinery (not electrical).....	1.58
Rubber products.....	1.57
Ordnance	1.51
Chemicals	1.49
Fabricated metals.....	1.49

THE IMPORTANT ROLE OF THE VERTICAL RULE IN DESIGN • *By Max McGee*

● THE VERTICAL LINE in design is not entirely new. Man has used it in columns and spires for centuries. It may be instinct which causes him to so significantly regard the vertical. But whatever the cause, instinct or not, he is definitely influenced by several of nature's verticals—waterfalls, sheer precipices, mountains, trees.

Yes, the tree attracts the eye. Notice how compellingly the eye is directed to the little farmhouse on the horizon by one tree! Commonplace? Yes, but very effective. Really nothing more than vertical division of space.

No doubt some of our American airmen or sailors who were forced to abandon their craft found refuge on tiny barren islands and atolls in the ocean. Yet they perished simply because there were no palm trees reaching toward the sky to attract the eyes of would-be-rescuers.

Maudlin? Perhaps, but the point is this: every page of printing may be likened to an ocean. The reader is hurriedly searching for something in a sea of type characters but can't find anything because nothing unusual catches his eye. There should be some device to get his attention.

This is precisely what the vertical rule in typographic design should accomplish. It should cause the reader's eye to enter the text. Perhaps by jutting upwards into white space, perhaps by unequal division of space within the text.

Printer's rule—every shop has a supply of 1-point or 2-point, 6, or larger labor-saving fonts and strips—can impart interest to an otherwise static design or it can be uninterestingly inserted in the same static design and it will be common-

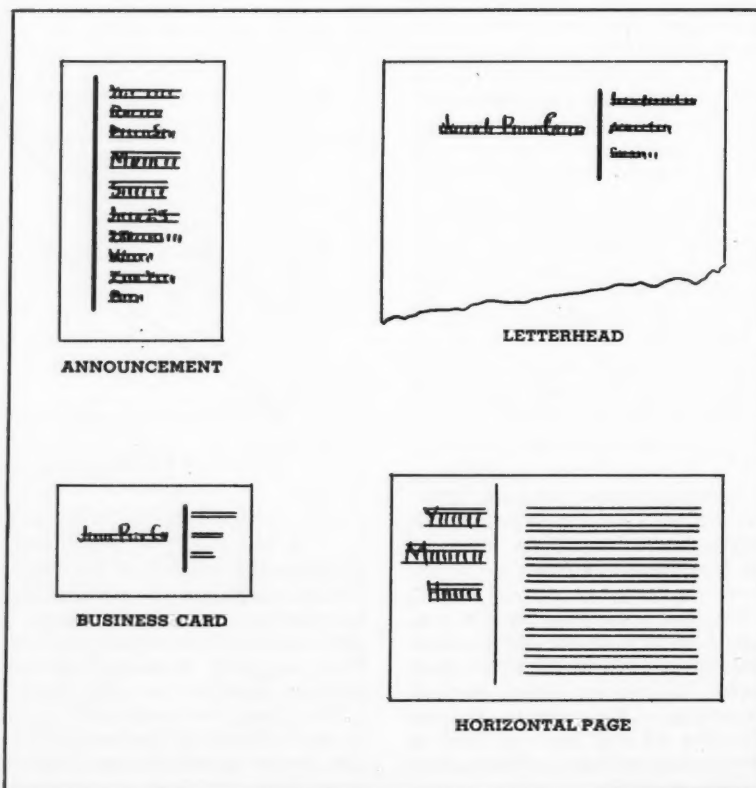
place still. Put the rule in on the slant or the vertical and give the text life.

Use the vertical rule where there is a small amount of copy to be displayed on a strongly horizontal area. Divide the space unevenly—excitingly uneven and in this way make the printed piece eye-arresting.

Don't construe this to mean that the vertical line can't be used in an area strongly vertical. It can. Break the text into three-word or five-word thoughts along the line and let the

eye be drawn into the message by the vertical rule. Keep this thought in mind when using it: there must be white space for this thing to be effective. If the copy is heavy, by all means let it dictate the shape. We already have enough printed matter where copy has been arbitrarily forced into a given shape.

The accompanying sketches show what proportions the text can assume in a design with the vertical rule. Study them; use them.



I.P. BREVITIES

Stray items about the trade and the men who make it. Bits of information collected and set down here for your edification and pleasure. Edited by GEORGE EATON



★ A Buenos Aires publisher is working on plans for a new magazine with appeal to rush-hour subway riders, according to *Newsweek*. The main physical feature is that the pages open from the bottom rather than from the right side, making things easier in the crowded-elbow-room vertical world of the straphanger.

★ Everybody has a favorite dedication—but few could top Mark Twain's inscription on *The Celebrated Jumping Frog of Calaveras County*: "To John Smith. It is said that a man to whom a book is dedicated always buys a copy. If this is true in this instance, a princely affluence is about to burst upon the author."

★ Morris Reiss of Reiss Printing, New York City, on August 1, 1950, celebrated thirty-five years in his own printing establishment. This old school printer keeps as modern as tomorrow's type face; he maintains that it is the "EYE" (i) in Reiss that brings about his distinctive printing. Well, the eyes have it—with all best wishes for more golden years!

★ Invitations to attend the fifty-fourth annual convention of American Photo-engravers Association had a novel "spin" to them. They were waxed—in the sense that the invitation was on a phonograph record. Interspersed between choruses of "On the Boardwalk in Atlantic City" were messages from club officers inviting the membership to convention headquarters at Chalfonte-Haddon Hall.

★ Oliver Herford, famed satiric wit, once sent some humorous sketches to *Century Magazine*. They were rejected. Herford thereupon wrote the editor: "Sir: Your office boy has been continually rejecting my masterpieces. Kindly see that they receive the attention of the editor."

The editor immediately sent for Herford and soon bought all of Herford's literary output.

★ Elim H. Smith, printer layout man and railroad fan, found it right down his alley to sell his company—the Gospel Trumpet Company, of Anderson, Indiana—on a tour to the Sixth Educational Graphic Arts Exposition. With the help of fellow-employees, Mr. Smith produced a souvenir folder containing the two-day itinerary, some verse, jokes, and suggestions. Over forty people made the tour, with the company co-operating on the expenses of each eligible employee.

★ Rudolph Ruzicka, designer, wood engraver, etcher, and illustrator, was born in Bohemia in 1883. He went to Chicago with his parents in the early nineties. His first job, when he was fourteen, was with an engraving house, supplemented by evenings at the Chicago Art Institute. He moved to New York in 1903. Mr. Ruzicka's contribution to typography is his beautiful Fairfield type face, designed in 1940.

★ When Hankel-Pfister Printing Company recently was formed, it was more than a mere merger. Richard Hankel is an ex-champion wrestler. He still wrestles with the likes of Jim Londos "for exercise." Mr. Pfister is vice-president of the American Rose Society and heads the rose testing program of the Men's Garden Club of America. Gene Pfister in his younger days played baseball and basketball.

★ One of the best known reporters in the Pacific Northwest is said to be Jack Jarvis of Seattle, Washington. Mr. Jarvis, who at thirty-six keeps his hair cut short so he won't miss it when he's bald, owns a forty-year-old hand printing press on which he prints membership cards in mythical organizations. When Rear Admiral George H. Fort was luncheon guest of honor at the Washington Athletic Club in Seattle, fifty luncheoners displayed cards identifying themselves as members of Jarvis' organization: The I-Have-Met-A-Lot-of-Admirals-But-I'm-Not-Impressed Society. Signing all his editions of 300 cards (four times a month) got to be

too much trouble, so now each card bears the inscription, "Void if Signed by Jack Jarvis."

★ One authority, in illustrating why there is no substitute for paper itself, said: "Potatoes can be eaten instead of bread, coal burned instead of oil, plastics used instead of steel, but nothing else can do the job, can stand-in for paper which besides being the carrier and conduit for the printed word, is money and grocery bags and lampshades, telegrams and stock certificates. It is letters and postage stamps. It is factory blueprints and electrical insulation. It is business records, government forms, packaging for food and drugs, and the containers for shipping them. It is drinking cups, navigation charts, towels, and directories."

★ In the subscription department of a national magazine publishing company is a large automatic business machine. When the millions of subscribers' cards are fed through it, those which expired six months before drop down a chute and cause the machine to insert renewal-promotion letters in envelopes, seal them, stamp them, sort them by states and cities and postal zones, and deposit them in mail bags. One hot day this past summer, something became gummed up—not enough to stop the machine, nor to indicate to the operator by any change of rhythm that anything had gone wrong. Nobody was aware of the trouble until several days later, when a rancher in Montana informed the subscription manager that, all in the same mail, he had received 6,000 identical letters notifying him that his subscription to the magazine had expired!

★ The special Centennial Edition of the *Deseret News*, Salt Lake City, Utah, on June 15, was a 156-page pictorial resume of the past century's important events in the Mountain West. The individual papers weighed approximately three pounds each. More than 171 tons of paper went into the publication of this special edition and it is estimated that an average of 200 pounds was carried by each perspiring delivery boy. One section was devoted to reproductions of *Deseret News* editions which recorded momentous events. Another featured articles and pictures of persons and events prominent throughout the world at the founding of the paper. Celebrities' greetings were reproduced in another section. All subscribers of the *Deseret News* received a copy of the Centennial Edition with their regular paper.

DIRECT MAIL DOLLAR VOLUME



The dollar volume of direct mail advertising used by American business for the first six months of 1950 was \$434,184,751, according to figures released by the Direct Mail Advertising Association. For July, 1950, the Direct Mail Advertising Association reports the dollar volume to be \$63,539,232.

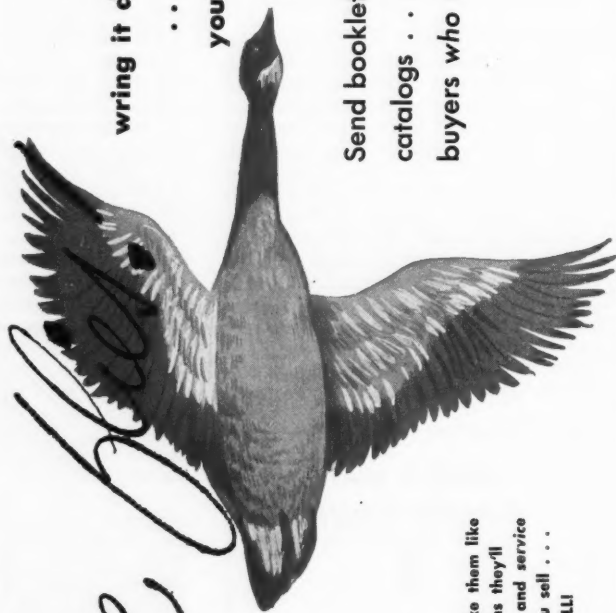
The breakdown by months is as follows:

January	\$73,325,234
February	66,916,269
March	79,027,650
April	71,931,796
May	72,443,746
June	70,540,056

ASK YOURSELF
THIS QUESTION

"AM I PASSING UP A BIG ★

SUBSCRIBER PRIVILEGE?"



wring it dry . . . as it flies by

. . . today . . . grab it . . . use it . . .

you've as much of it as ANYBODY else . . .

advertise!

Send booklets . . . letters . . . enclosures . . . folders . . .
catalogs . . . regularly, persistently, endlessly, to the
buyers who can buy what you sell.

PRINTER'S SIGNATURE HERE

Prove your integrity . . . make them like
you . . . tell them the reasons they'll
get quality and a fair price and service
when they buy . . . what you sell . . .
from you . . . and you'll SELL!

★ Take full advantage of this "subscriber privilege—a series of build-your-business blotters offered to you at cost. You pay only for the two cuts (\$5.63 for the halftone, \$4.23 for the zinc—a total of \$9.86)—nothing for the layout, artwork, and copy, done for you by specialists in these fields.

The theme of the series is "Time Flies! Advertise!" A different sales angle is presented monthly in the copy. The same cuts are used for more than one blotter of the series, to utilize the force of continuity. This is the fifth blotter across which this handsome bird has flown to make graphic the flight of time. Order the cuts and start out with Blotter Number One.

First come, first served. If no other subscriber in your locality has ordered the blotters, you get exclusive use in your territory, and can start sending out Numbers 1, 2, and 3. Keep telling your clients and prospects what you can do.

Sales go where they are invited with cordiality. If the light of your talents is hidden under the proverbial bushel basket, business will fly right past you without pause. Printers work on advertising for others; the successful printer enlists its forces in his own behalf. We are making it easy for you. Why not send this series out to drum up business for yourself? It helps us keep the price low when you send a check.

The Proofroom

ARE THE CONCERN OF THIS DEPARTMENT. QUERIES AND COMMENT WELCOME



By Hilda D. Bump

PLURAL PLEISSES

We would appreciate having your advice concerning the proper use of a customer's name on family stationery. The name is "Pleiss" and the word "The" is to precede it. Should it appear as "The Pleisses" or "The Pleiss" or "The Pleiss's"? We are uncertain about the correct procedure in this case, and wish to have your ideas on the matter.

The *Manual of Style* (University of Chicago) says "Plurals of proper nouns which end in a sibilant are formed by adding *es*." That leaves you with "The Pleisses." There is a possibility that the family concerned would not like it that way, but that's the correct way of handling the name.

"KNOCKED OUT" TYPOGRAPHY

The commercial typesetter sometimes has quite a problem concerning copy which is not clearly defined by the customer. Most of them do not mark up their copy—passing that responsibility on to us. Sometimes the other extreme prevails and we receive instructions so detailed that the result is more confusing than if no instructions at all had been given.

A short while back a salesman of one of our printer-customers attached a note reading "Want 'knocked out' typography on this job" to a piece of copy for a letterhead. When questioned about this term the salesman said: "My interpretation of 'knocked out' typography is one of modern type faces that are harmonious—use of rules, special lines, sorts—in short, modern typography, set with imagination as contrasted to block type or routine arrangement."

Did you ever hear of such an expression? How would you interpret that interpretation?

Life in the *Proofroom* owes much of its interest to the fact that to it comes all unclassifiable correspondence. Little mail orphans get the "Give it to Proofroom" or "Send it to St. John" treatment.

In other words, we don't know what "knocked out" typography is, and we'd certainly take no chances by using the words in a complimentary way. "Knocked out" doesn't sound like praise. It sounds more like what happened to people who met Joe Louis in the ring in his

prime. We have heard the phrase used for something turned out carelessly. We have knocked out literary efforts in our time.

Has anyone in the audience ever used—or heard used—"knocked out" as meaning a job well done?

Incidentally: We're always pleased to get a response from our queries, such as the one above. And proofreaders will please note that the only time we were swamped by readers anxious to share their knowledge was when we idly wondered what missionaries did with old Christmas cards. We know now—fully—the surprising versatility of missionaries with Christmas greetings—and reports are still coming in from overseas. (For which, thanks. Santa Claus will soon be here—save your old cards this year.) Proofreaders might very well go and do likewise—answer us, we mean.



Half a Century Ago in the Proofroom



A compositor divided the word later (lat-er), and the proofreader marked it as being a word of only one syllable and not divisible. The compositor contended that it is two syllables and divisible. Which is correct?

It is very bad typography to divide such a short word, except in very narrow matter. Such words, though, are as clearly two syllables as any word can be, and assertion that they are not divisible on that score shows ignorance. The only reason why they should not be divided is that no word should be divided except when necessary, and it almost never can be really necessary in such cases.

This item—lifted intact from *The Proofroom of the nineties*, edited by F. Horace Teall—is offered for its historic interest only, and is not for present-day guidance

THOUGHTS WITH QUOTES

Should quote marks be used with unspoken thoughts? When they are, things sometimes get awfully confusing, especially when spoken thoughts occur in the same passage.

Happily, this point is up to the writer or publisher. (We say "happily" because the meaning often goes astray in such cases.) Some use the marks; some don't. We wouldn't vote for either side, but would examine the requirements of each separate piece of writing. There are those who write so clearly that the meaning does not need propped up by quotes, italics, and such. For others, every helpful device in the book must be called into service.

Most of us use quotes with inexplicable lavishness. We underestimate the intelligence of readers. Slang expressions do not need to be wrapped up in quotation marks. The average reader knows they are slang. "Stinky" obviously is a nickname—quotes or no. Parents do not have an offspring officially christened with such a handle. So it is with unspoken thoughts when they are unmistakably interpretable as unspoken thoughts. Save the quotes for the next election.

DOTS AND DASHES

Surely I have read in the *Proofroom* that it is incorrect to use ellipsis marks when dashes or other punctuation should be used. If I am not mistaken about this, how do you account for—or rationalize—the way the "Do you know that" column is punctuated? And consistency is missing there. Sometimes the three marks are used alone; sometimes they are correctly accompanied by a fourth period which ends the preceding sentence.

In ordinary matter, there is but one correct use for ellipses: to indicate in quoted matter that words not essential to the immediate purpose have been omitted. The marks are also used to show illegible or mutilated letters or words in the original material, a circumstance of more concern to the student than to the average proofroom.

We join B. N. Fryer in regarding these "fly specks" as typographic

measles and can offer no defense for the plague of periods in the column you mention. We will try to get inspired concerning some device to separate the numerous miscellaneous and unrelated items that make up this news column. Meanwhile we will concentrate on consistent use of a period to mark the end of a sentence, followed by three periods separated by 3-to-em spaces.

AN ERROR IN AUGUST

Two notes on the *Proofroom* of August 1950:

1. Page 96, "The Typo Error," last word on line three. Intentional?

2. My own way of handling a hyphenated word which is broken at the end of a typewritten line follows:

Old Sunny Brook is a Kentucky-blended whiskey. Where a broken word might be hyphenated I use "close up" marks as you do.

1. You are our friend forever for giving us the benefit of the doubt about the typo error in "The Typo Error." While it is a seemly setting for an error, it is our own baby, unforeseen and unwanted. We read that verse three times, too.

2. Sounds like a good idea. We will try it. But we anticipate ending up with Kentucky-blended.

Bottoms up!

FORM OR HABIT?

Why do most comps and operators put an extra space after a period, question mark, *et cetera*? Is it the correct form or a bad habit? It seems to me that even THE INLAND PRINTER has no positive rule about this. I have before me the July issue and at random I opened to page 35 where I see that after a period there's an extra space. On page 39, there is no extra space after the period. What about this?

This question really belongs to the expert on typography, but we will wrestle with it since such matters supposedly come under our jurisdiction as proofreader.

The space is *not* correct. And it is not a habit of all the comps who work on IP material. We disapprove of such spacing, particularly with the period, where it is most noticeable. And a paragraph with extra space between sentences gives the effect of over-all poor spacing.

It is not always feasible to demand some of the niceties of spacing in machine-set matter, even though in many cases these may be achievable. Take, for example, the name *DaBoll* which appears frequently in this magazine. There should be an extra thin space between *Da* and *Boll*. But putting it there is time-consuming. Likewise there should be an extra thin space between the last letter

of a sentence and the punctuation mark. But doing things so meticulously can ruin one's budget of time, energy, and cash.

Practicing what one is preaching about the fine points of good printing is sometimes impractical—sometimes impossible. We hope that our readers will benefit from the preachments regardless of whether or not they are set in flawless print. We try and our plant tries, but in this workaday world, business is business, and perfection a dream.

NO AUTHORITATIVE VOICE

I feel very strongly that *keyline* (on a working drawing) is a one-word compound, but for the life of me I can't find an authoritative voice to corroborate it. What would you say?

We likewise can't find an authoritative voice to corroborate it. *Webster* has *key line*, when defined as "a line of print explaining symbols." Words such as *keynote*, *keyword*, and *headline* justify your stand.

Female Proofreaders

There is always a question as to how mature a young lady should be before she is admitted into the proofreading sanctum. Of course, girls have been used as proofreaders since the invention of printing by means of movable type. Even before that one of the early church fathers found females satisfactory as copyholders.

But Christophe Plantin in a letter to Cayas, secretary of state to the king of France, set a goal few printers can beat, or perhaps would even care to try:

"I have taught my four daughters so well how to write and read that from the age of four or five years up to the age of twelve, each one, according to its age and condition, has helped us in reading proofs in whatever language we have been invited to print them."

Sometimes as I read this old stuff I am tempted to wonder if his tongue was touching his right cheek or his left cheek!

—David T. Armstrong

Cost Data on Rotofoto

● THE FIRST PIECE of printing by photo-composing to be produced in Great Britain has been issued. It is a booklet describing the Rotofoto process of George Westover (see THE INLAND PRINTER for February, 1949), the 16 pages having been produced entirely by his process. The type used is 11- on 13-point Times Roman, with captions letterspaced. The four illustrations include a picture of the new proofing unit. Previously, it may be recalled, a proof was taken by an attachment to the makeup machine, but it was stated at the time of the first public demonstration in October, 1948, that a new unit was being designed.

Accompanying the booklet, which was produced at the London School of Printing as a class exercise and issued in the normal way as a specimen of students' work, is a leaflet setting out the times for the initial operation as 10 hours 21 minutes, an average for the 16 pages of 39 minutes. It is made up of keyboard setting (about 26,000 ens) 3 hours 50 minutes, line projection 5 hours 13 minutes, proofing 8 minutes, makeup machine 1 hour, and enlarging for the main line of the title page (from 11-point to 18-point full face) 10 minutes. These times include all corrections and making ready and running the several machines. The consequent operations, such as loading and unloading cameras, magazines and dark slides, were line projector 7 minutes, proofing 27 minutes, makeup machine 50 minutes, and pasting up key proofs 2 hours 50 minutes, a total of 4 hours 14 minutes, average 16 minutes per page. In the processing, excluding washing and drying, the film for the line projection took 2 hours 18 minutes, the proof 12 minutes, makeup machine 30 minutes, with only 5 minutes for the enlarged line, or a total of 3 hours 5 minutes, with an average of 11½ minutes per page.

Taking the total of these times we find that from keyboard to final transparency 17 hours 40 minutes was required, which for the 16 pages is an average of 1 hour 6¼ minutes. The cost of material is, of course, very small. That used for this booklet is given as 31 cents for the film and 17 cents for the bromide proofing paper, a total of 48 cents for the 16 pages. There is a sly touch of humor in the final entry of this sheet: "Weight of 35 mm. film for 16 pages, under 1 ounce; weight of type for a similar job is over ¾ hundred-weight"!

By EUGENE ST. JOHN

the pressroom

Questions will also be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential upon request

OPEN COIL INFRARED HEATER

Some say that the ordinary electric type heater is as efficient as the infrared models. What is your opinion?

The open coil infrared heater is preferred by all who have investigated heaters thoroughly. A gas heater vitiates the air of the pressroom, already robbed of much of its oxygen by the printing or lithographing ink which absorbs so much oxygen that it increases noticeably in weight. It is illegal in many cities to operate a home gas heater without a vent to carry off the fumes.

RULED AND CARBONIZED SHEETS

One of our customers has come up with a request which we must pass on to you for an answer. How and by whom is the enclosed sheet with the carbon made? Where could our customer get such work done? Or is this type of sheet available (and from whom) for printing locally?

You can turn the entire job of pen ruling, spot carbonizing, and printing over to a firm which does this work for the trade, or the same firm will spot carbonize after you have taken care of the pen ruling and printing. If you turn the entire job over to such a firm, you will save transportation charge one way as they start by supplying the blank paper, and follow with the pen ruling, printing, and spot carbonizing.

EMBOSSING DIE SOURCE

Enclosed you will find a sample cut from a book cover. The dies for the embossing are badly worn. Could you please tell me where I could purchase new embossing dies?

Dies may be obtained from die makers and from the leading photo-engravers.

ROLL-FED PRODUCTION

We are in the process of installing roll-fed equipment for printing forms. Having had no experience with this type of equipment, we are at a loss as to how to handle many of the problems connected with this type of production. We would appreciate a listing of any articles, manuals, charts, or anything that might be of help to us in the handling of estimates and so on. No ratios

can be employed in our case for we have no production figures at all. Any assistance will be appreciated.

We are sending you the name and address of the secretary of the association of firms producing business forms as a reliable source of information in the selling end of the business, and the name and address of an expert consultant on production by all processes in this field.

Unusual and Special Machine- Set Type Faces

Miss Eugenia Porter, head of the production department for the Columbia University Press, has compiled a source list of special types for scholarly printing. Although this was done specifically for the Association of American University Presses it is believed to be of general value to the industry as a whole.

This list tells where one can get, if one must (and many presses frequently must) everything from Arabic through Coptic, Gujarati, and Samaritan, to Tamil—or, if you prefer, Egyptian hieroglyphics.

There is a newspaper publisher in New York City who can set Arabic on the linotype and there is a firm in Boston that will do Armenian on a linotype. At Leland Stanford on the west coast it is possible to have Tagalog and Icelandic set.

Something to know about when you need stuff like that.

David T. Armstrong

FOLDING AND MAILING BY HAND

We have a circulation of approximately 1,000,000 forms yearly, that is, two forms approximately 15 by 10 inches to be folded and inserted in an envelope 6 by 3½ inches and sealed. We shall be most grateful if you could put us into contact with manufacturers of machines that would conform with our requirements. At the moment, the work is being done manually.

Machines are on the market in this country for addressing, collating, folding, stamp-affixing, envelope-sealing, and so on. Mailing is speeded up and done economically.

PRINTING ON SHEET METAL

Please advise where we can secure font of 72-point caps and lower case hard rubber type for printing names on metal surface. Also advise appropriate ink and where same may be procured.

If printing on metal with rubber type use a halftone ink made for use on rubber form. Another way: If the print is on a flat sheet of metal, use hard type of metal. Justify the lines carefully so lockup with fingers will hold the form. Place an underlay of thin chipboard behind the form in the press. Bring up impression gradually. The pressure from the platen will level the units in the form by forcing any high ones into the chipboard so that parallelism of platen to form is held. Use heavy (stiff) job or bond ink. Underlay any worn units individually in the regular way. Very often a ground impression is first printed on the metal sheet in cover white ink whether printing from rubber or metal type. Names you requested have been sent to you.

TYPEWRITER RIBBON ATTACHMENT

We are interested in the moving typewriter ribbon attachment for the platen press. We have been having a lot of form letter work lately and would appreciate more information on this subject.

Some years ago the imitation typewriter letter was so highly esteemed for direct mail advertising that a number of printing plants turned

out these letters by the million on rotary presses, printing through silk. While the output has tapered off, this is still widely used. The best known means of producing a good simulation is the moving typewriter ribbon on the platen press.

Many print shops print through silk stretched from one press gripper to the other. Others draw the silk over the form with the excess silk tucked between the four edges of the form and the adjacent pieces of furniture and so held by the lockup. These devices do not answer too well on long runs and the silk must be renewed from time to time. Another makeshift, one not so well known, is to fit a piece of silk around the bottom form roller and sew the edges together so that the silk fits on the roller as a sleeve, on the order of a water roller used in lithography.

In order for the simulation to be effective, it is necessary that all the letters be inked alike and the fill in of name and address match in type and inking. The best basis for maintaining such a match is to print the letters through the moving typewriter ribbon you refer to.

COSTS ARE HIGH

I wonder if you would be kind enough to help me out of a little difficulty? My need is to learn the name and address of a reliable firm which can take an original oil painting, size 18 by 23 inches and reduce it to about 4½ by 5½ on French- or four-folded 60 pound white stock, retaining high fidelity to the original, at a cost of about two cents each. A collotype process source was suggested but the cost ran nearly sixty cents each.

Evidently you are not thinking in terms of the inflated costs which prevail today. Only on a run of astronomical length, produced in a specialized plant, could your hoped-for economy be realized; that is, in the ordinary course of business.

Of course, there is a chance of putting a small job on the rear end blank space of an oversize sheet used to print a group of jobs, and so reduce the cost of stock and printing. This would be economical on a long run but on a short run the cost of the color plates would hold the cost per copy high. Such opportunities are few and not easily found even where long runs are the case.

"DAY-GLO" FLOCK

Printers using flock, who have been impressed by the eye appeal of "Day-Glo" silk screen colors with their neon light brilliancy, will be glad to know that "Day-Glo" flock is now on the market.

CAUSES OF COLLECTING

Enclosed are two sheets printed on a modern cylinder press. The paper is 100-pound double-coated enamel. We would like your opinion on what has caused small round white dots in the solid plates. Is it the coating of the paper, or is it the ink, or just what causes this? We had two lots of paper and on the first lot it seemed to run all right but on the newer one, we got this spotted effect.

In transit from paper mill to dealer and from dealer to printer, dirt and dust enter the container. Unless the wraps are carefully opened some of this dust gets on the sheets of paper.

There are particles of dust in the air of the print shop. When coated paper is cut and trimmed, paper dust and lint settles on the table of the cutting machine, and in winding and jogging the lifts, dust and lint may get between the sheets unless the table is kept clean. Sometimes it is necessary to remove paper dust with a brush or air suction from the edge of paper on the operator's side of the cut. This burred edge should always be trimmed. Otherwise this dust, along with the dust and dirt in the air, settles on the press.

One function of the brush on the press is to wipe dirt from the sheet but the brush must be cleaned else the accumulated dust on it will drop down on the bed of the press into

the form and inking system. Some of it eventually adheres temporarily to the solid plates and is impressed on sheets going through the press. Many of these particles are thicker than the film of ink on the plate and cause bear-off which results in the halo of white around the speck of dust.

A vacuum sheet cleaner which removes dust and dirt from sheets and webs of paper going through the press is on the market. It is used in print shops and paper mills, also.

Composition rollers in good condition—round, resilient, and having ample tack—help to minimize collecting because many of the specks are held on the roller by its tack and do not so freely leave the roller to adhere to the plate. If the rollers have lost tack from age or from waterlogging, the specks stick more freely to the plate, later to be impressed on the sheet of paper.

As stiff an ink as the paper will take without picking also helps to hold the specks on the rollers instead of releasing them to the plate but unfortunately the ink on the new paper seems softer than that on the old. Or something added may have softened the ink or if the temperature went up, the ink would soften unless a preventive is added.

The new paper is a bit harder and rougher in finish than the old and requires a stiffer ink. The ink must be suited to the paper since no two runs of paper in the mill can be guaranteed to be exactly alike in finish.

Collecting, however, is the principal cause of the trouble. The corrective is to take all precautions against accumulation of dirt and dust on the sheet before it reaches the press, and also on the press feedboard and other parts above the bed. Some print shops vacuum-clean all these parts as frequently as dust and dirt appear and, of course, watch the accumulation of dirt on the brush and remove it as needed.

The other two principal causes of specks in the print are picking and pin holes in the sheet, but these are not present in the case of the sample sheets you submitted.

PLATES ON TYPE METAL BASE

The zinc plate is laid on the base. A sharp-pointed steel punch is then driven through the zinc and into the type metal. This raises a burr around the hole in the zinc and a crater in the metal base which must be removed with a coarse flat file. A one-quarter-inch, eighteen-gauge steel brad with a flat head is used to nail the zinc to the base.

Answers to It's a Quiz

Here are the answers to the quiz on page 64. What is your score?

1. False. Magnesium plates do not oxidize.
2. a or 2200 per hour.
3. c or 480 per minute.
4. True. Production is generally cut from 10 to 30 per cent.
5. The wide crown staple, which has much greater contact of clinched legs, and the wide crown on the outside has greater holding capacity.
6. From the two Greek words, *lithos*, a stone; and *graphein*, to write.
7. Near-print, *Source Composition* (cold type "set" by the customer, at the source), and *Nomic Printing*, (the letters stand for the phrase "no metal in composing.")
8. 1, e or Onyx; 2, c or Binny; 3, a or Medieval; 4, b or Tempo; 5, d or Beton.

★ Editorial

● IT WAS a close-up view of the mechanical progress of the printing industry as measured by equipment now currently available and the suggested improvements that will be available in the future. This seems to be the opinion of the many printers who seriously inspected the many aisles of the Sixth Educational Graphic Arts Exposition in Chicago, first as casual visitors viewing a large display of printing equipment and then as eager students of the many phases of the industry that were presented. Seldom does the printing executive have such an opportunity to study equipment and processes condensed in a small area and to have available for the asking such a vast fund of technical information.

Most of the exposition visitors attended three sessions or more. The first visit was usually a tour of the show and the realization that here was a large equipment display well worth closer study. The big equipment producing actual color work caught the eye because of its size, smoothness of operation, and the large productive capacity that was represented by each unit.

On his second visit the printing executive took more time as he walked through the show. Some of the glamor was gone but in its place was the realization that here was an opportunity to learn about current equipment to meet the needs of his plant. Further, he knew that this might be the equipment he would sometime have to compete with in the selling field, hence it would be highly desirable to know of these machines and their capacities whether or not he placed them in his plant.

By his third visit, after some thoughtful study, the printing executive had changed his whole attitude toward the exposition and all that it offered. It was no longer a show but an education in the progress of the printing industry, and more important, a possible advanced viewing of the future in this field.

The show itself was largely confined to the progress of mechanical equipment and production but at the same time it was very clear that future methods will have to be changed to take full advantage of the new machines. It is probable that sales programs must be revamped with the addition of some of the newer press units, and that management will have new and varied problems to solve.

The matter of investment looms as one of the new problems. It is apparent that the cost of machines has been materially increased in line with other costs of living and making a living, and that there has been a definite change in the cost of the machine per employee and the cost per thousand of the completed job. It

would seem that there is a definite jump in the amount of money necessary to start a new plant. With these higher costs and the large sums required to operate a plant, mistakes will be more expensive—possibly fatal. Cost work and accounting planning takes on more and more importance. Analysis and charting become musts.

Many at the show looked at the large presses running at high speed and then did some quick figuring. Their answers usually surprised them, for the large sheets and high speeds represented an astounding volume of printed material. The sales effort required to keep one of the units running economically gave a new concept of what the printer has to face in the future. Informed that there were many of these presses in actual production in various parts of the country, it was easy for a printer to appreciate the \$2,500,000,000 annual sales of the industry—here before him was one of the reasons why the total was so impressive.

All through the show there was the same continuing suggestion—that machine production would be higher in the future, possibly higher in the unit costs. There was also the suggestion that the new equipment would require more detailed planning, better preparation of copy, better organized plants if the plant as a manufacturing unit was to have economical production and be able to successfully meet competition.

The show was not only highly successful as a display of equipment but also presented many ideas on the proper accessory machines that would convert the product of the pressroom into the finished product. To a few it was simply a show, to many printing executives it was a quick view into the future that would require some time and thought to properly evaluate as to its effect upon his particular plant.

But to all persons concerned with the graphic arts, the tremendous and timely exposition was of immeasurable educational value. And the industry owes a debt of gratitude to A. E. Giegengack and Russell H. Herrell for their work in making the exposition so notable.



The Salesmen's Corner

By FORREST RUNDELL



● SUPPOSE YOU HAD a friend who was a printing buyer for an advertising agency and who would follow your directions implicitly. What would you tell him to do to get the best value for his money?

For a start, why not discuss some of the problems which plagued a lady, the advertising manager for a large candy company, mentioned in a previous *Salesmen's Corner*? She had a sound idea for splitting up her purchases. This was to divide her printing into three classes. For the first, which was for ordinary forms, she employed the cheapest grade of printer she had on her list. For her second class she used printers who were familiar with advertising work, and for de luxe jobs, she had the best printers she knew give her estimates.

Price Versus Quality

She bought strictly on price and with her divisions of the work it would seem as though she should keep out of trouble. However, from some of the stories she told about the results, it seems that she underestimated the ability of some printers to turn out poor work. For example, she picked the lowest bidder among her form printers to print an order of proxies. These proxies were to be numbered and listed by her office as they were sent out. But when the packages were opened she found that her printer had done the necessary printing and numbering and then had thrown them loose into the cartons without regard to order. It took her office many hours of tedious work to do the sorting the printer should have done in the first place.

So the first thing the lady learned was that there is no limit to the carelessness of a low grade printer when he is awarded a contract on price alone. But this is an expensive way of learning this lesson.

The lady has had somewhat better luck with her advertising grade of printing. But here, too, she evidently had trouble trying to shave costs. She has had difficulties with color matching and with other details that a skilled printer would hardly ignore.

Let us say that the lady is on firm ground when she divides her printing into three grades and works with three grades of printers. But when she invariably takes the lowest bid in each classification she is looking for trouble. Unless she has more ability at specification writing than most buyers, she will find herself in hot water frequently. She must either write iron-clad specifications or pay her printers enough so they will look after the important details without being watched all the time. On her proxy order, if she had specified that they be wrapped in numerical order, then wrapped in hundreds before they were put into



a Cat

A cat singing on your back fence at night can attract attention but it can't create a favorable impression. That is a job for fine printing.

Frank McCaffrey.

cartons she would have been in a position to insist on a good delivery.

So, in talking with our mythical buyer, we would say that the first step in buying printing economically is to get a list of good printers, three or four in each class of printing. It may be that three classes of printing will take care of the buyer's needs. It may be that he needs another. But in each class they must be able to handle their work well and at a reasonable price. If a buyer wants good form work he can easily get it from reliable printers at a price lower than that he pays for advertising material. If he wants good advertising material there are many printers to advise him. If he wants de luxe work he can get that too, by paying more money. The important factor is that he consult printers in the class into which his work falls.

Let Printer Check Plans

Suppose the buyer wants an average advertising job. Right here, the first thing he needs to do will save him money. Let him check his plans with one of his printers. It is almost axiomatic that a printer can save money on the job if he is called in early enough in the planning. To see how, let's go right through the possibilities. Then we will be in a position to show our friend what to do to save money for his employer.

Let's start with the composition. Slug composition is the cheapest, of course. Monotype has possibilities not inherent in Linotype or Intertype. But is there any real advantage in the more expensive setting for the job we are considering? Here the printer can give expert advice that will save money. When properly handled, foundry type gives beautiful effects in headings. But is the job worth the extra cost over Ludlow, remembering that when an advertising typographer sets the job it is necessary to buy electrotypes to run from. The advertising printer knows all these angles and can advise the customer how to set up the job most economically.

Then the big question of electros comes up. Is the run long enough to warrant two or more up? Is it likely that there will be reprints which will justify plating the job? How about unblocked electros? They are the lowest in price but will it be economical to plate the whole job? Again, if the original plates are expensive, will it be worth while to buy an extra set of electros as insurance against batters? The time lost replacing plates when batters occur

and no electros are available is often prohibitive. Here again the advice of the printer as to the most economical way of handling the job can save money for the buyer.

The handling of artwork in relation to platemaking is another part of planning which must be watched if expenses are to be saved. Some artists can make their drawings so that platemaking costs are kept at a minimum. Others go ahead with their drawings and let the customers worry about the cost. Particularly do the artists go in for combination plates and stripping work. Now, it often happens that a plate which is inexpensive to make can be just as effective as a more expensive one. Sometimes it is even more effective

in the simpler form. In any event, the printer who is advising the buyer can show him how to avoid unnecessary plate expense. A good printer seeks repetitive jobs.

Saving the Buyer's Money

But there is still another quirk in the making of plates in which the printer's advice will help. Engravers charge different rates for their work. The highest priced engravers generally do the best work, especially where complicated plates are involved. But when lower grade printing is being used there is no point in paying for high cost line cuts. In fact, on lower grade work, the lower priced engraver can often make halftones which will be per-

fectly satisfactory. Again this is a point on which the printer can advise to the buyer's advantage.

Makeready is the printer's problem and there is little the buyer can do to change that. But the printer who is checking the planning can, and will, tell the buyer when he plans particularly difficult problems.

Presswork is still another problem where the experience of the printer can save the buyer's money. On the smaller runs he can tell the buyer where the dividing line falls between sheetwise and work-and-turn forms. This often enables the buyer to save money by increasing his order enough to make it run work-and-turn. A light form sometimes can be turned where a heavier one would have to run sheetwise.

The buyer usually does not have sufficient knowledge of paper to select it to best advantage. Here the printer should be allowed leeway as to brand without misunderstanding as to quality. The cheapest way to buy paper is to specify the lowest grade acceptable for the purpose. There is no point in buying a top grade of coated paper when machine-coated will get the best printing quality possible out of the plates.

In the uncoated field there may be many possibilities. If a fancy cover is wanted, printers are likely to have stock on hand. Specifications should be so worded that printers who compete may offer whatever proposition may fit their stock.

As for the finishing, again the advice of the printer should be taken. His ideas are valuable and will keep the customer out of trouble.

Getting the Order in Early

After the customer, with the help of his printer, has laid out and planned the job, what then? Obviously the writing of the specifications. It must be supposed that the buyer knows how to describe the job so that each printer who bids on it will have an equal chance. It is also supposed that the buyer has had enough experience to pick three or four printers of about equal ability, each equipped to do the job. But there is still another consideration. It is axiomatic that rushing an order practically guarantees a poor job. If the buyer wants to save money and still get a good job he must get his prices in and his order started early enough to take the pressure off the successful printer.

Now suppose four sets of specifications have been sent out and all bids are in. One bidder is way high,

what makes a "star" salesman?

No two star salesmen are exactly alike. Each is a distinct personality, each an individual combination of emotions. Beneath the surface, however, are certain basic characteristics on which the complete man is built. If you are seeking to be a star salesman, develop these characteristics:

He is ambitious . . .

He is determined to succeed; he has courage, initiative, aggressiveness, loyalty, energy, industry, enthusiasm—and these develop self-confidence, resourcefulness, drive

He can sell under pressure . . .

He can face crushing odds and drive through all until he wins. He can battle his way through discouraging conditions

He knows his business thoroughly . . .

He knows his product and service completely. He knows how to get across to his buyer the conviction that our savings and protection contracts will solve his needs.

He has a never-ending list of prospects . . .

He studies prospecting in a definite way. He studies people so that individuals will stand out before him as specific persons with definite problems.

He employs time-control . . .

He realizes that control of time will give a field man almost anything he wants. He thinks of his time as if it were money, and budgets it as if it were.

He is easy to listen to . . .

His voice or manner of expression is such that it fascinates, for he knows that the first important impression a salesman makes on the prospect is the sound of his voice.

He knows how to lose . . .

When, after fighting to the last ditch, he loses the sale, he does not show any chagrin or annoyance. He expresses his regret, wishes the prospect the best of luck with his purchase, and leaves him in the frame of mind that permits his coming back to compete for the next contract.

Unfortunately, the original of this page from the company magazine of the Von Hoffmann Press was mislaid, so the color—concocted at moment of going to press—may be a shock to our friends in St. Louis. Copy is strong enough to stand, we think, even if our showing is no match for original

one is surprisingly low, and the other two are in the middle. Who is right? It might be any one or none of them. The low bid can be regarded with suspicion, particularly if the printer has not bid on the customer's work before. The high bid may be right for his grade of work but it may be that he has been asked to bid on a job below his usual grade. As for the other two bids, they may be wrong either way.

High Cost of Cheap Work

What is the buyer to do? If the low bid comes from a firm whose work has been satisfactory in the past, it might be well to check to see if the printer has understood all the conditions of the order. If the firm has, it can be trusted with the order, subject to checking as the work proceeds. The higher bidder may be competing out of his class. If future bids are also high it might be well to move him up a grade in the buyer's listing. As for the two intermediate bidders, both of them are probably giving good quotations. They should be kept on the lists for future jobs.

Once an order is under way the buyer must see that all supplies he is to furnish are in. And he must

remember that the printer will not schedule an order for production until all proofs have been read and returned to the printer. When the buyer wants prompt delivery he must keep up his end of the schedule.

Here is another good point: The cheaper the job the more supervision the buyer must furnish. If he wants a good color match he must furnish a good printed sample, preferably one printed on the type of paper to be used. If he is very fussy it will pay him to go to the plant to okay a press sheet.

One of the greatest essentials in saving money is care in furnishing a carefully laid out dummy with accurate copy. Author's alterations are expensive. The way to avoid them is to furnish a carefully counted off dummy with copy in the final form.

To sum it up: If a buyer really wants to save money in his printing bill (and what buyer does not?) let him first make the acquaintance of at least four printers in each class of work he buys. As part of the requisites let him choose printers whose salesmen can be trusted and who are sufficiently interested to *earn* their commissions. By "earning their commissions" we include taking time to co-operate with the

buyer in his efforts to get good printing at a reasonable figure.

Then let the buyer be careful to call in only printers who are at their best in the grade of work wanted on the job in question. Particularly let him consult *one* on planning his job and take his advice on writing specifications. If he has chosen his printers well he need have no hesitancy about taking the lowest bid offered. Then if he will watch his alterations and will follow his printer's suggestions he will keep his costs down.

Inexperience Is Costly

Nothing herein takes the place of printing buyer's own knowledge. But so much printing is bought by uninformed buyers who have other duties as well that some advice on saving money should be passed on to the buyer. If this seems a lot of work to help a buyer, consider this: it will be worth doing to make sure you have fair competition, won't it?

One of the horrors we have met among advertising agencies is the owner who has hired a young fellow "with about a year's experience" and trained him to buy printing. Brother, there is no surer way to lose money on printing purchases.

HOW TO MAKE A PANEL OF SEPARATE RULES • *By Harley E. Jackson*



A PANEL made up of several separate rules, like the one around the initial at the left, is not easy to make. It presents difficulties in cutting the various rules accurately to length. Even greater difficulties occur in lockup, to get the corners to join.

There is a simple way to make such panels, using the type-metal rules, that eliminates all the difficulties and results in perfectly fitted corners that practically "join themselves" in lockup.

This method has been called "loose welding." The rules and any leads and slugs that are inserted between them are held together and in perfect alignment by metal splines. The combined rules and strip materials are fastened together firmly enough so that each side of a panel can be cut and mitered as one unit. But the splines are loose enough to permit each rule to be planed down, just as if it were not coupled to the others.

The illustration shows how the splines look. The initial at the beginning of this article shows the printed result.

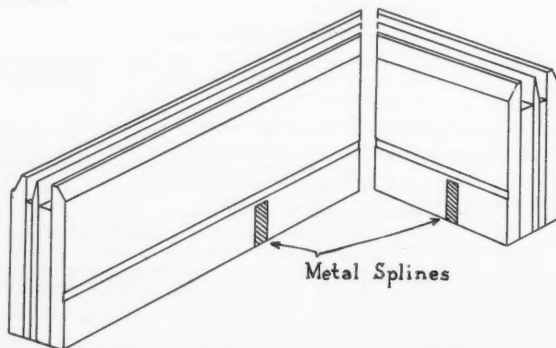
To make the splines, the rules, leads, and slugs are assembled as usual and cut to lengths that allow for mitering the ends.

The saw table is lowered until the blade rises about two picas above the surface of the table. The assembled rule units are now slotted crosswise at the bottom, a short distance from each end. (If they are longer than,

say 30 picas, it will be well to slot them in the middle, also.)

Each unit is placed face up on the stone, with the slots in alignment. A type-high strip of brass, steel, or wood, two or three picas wide, is placed on each side of the unit, and the whole is clamped firmly with one or two C-clamps.

Now the slots are turned upward and molten composing-machine metal is poured into each slot from a small ladle.



In "loose-welding," metal splines are loose to permit planing down rules

After the metal has cooled, the excess is removed by holding each strip against the open saw and making shallow cuts across the slots.

The operations of mitering and fitting can now be carried through with each side of the panel a single unit.

HOOSIER PRINTING CO.
MUNCIE, IND.

MONTHLY EXPENSE PROPORTION

FOR THE YEAR 1912-1913

	COMPOSING ROOM	PRESS AND STOCK ROOM	BINDERY
6 Per Cent. Interest on \$1444.31, Investment in Composing Room	86 66		
6 Per Cent. " " \$2454.38 " " Press and Stock Room		197 24	
6 Per Cent. " " \$1848.36 " " Bindery			111 00
6 Per Cent. " " \$162.23 " " Office; \$15.12- Per Cent. to P. and S. R., Per Cent. to B.	3 84	6 98	4 80
\$600.37 Total Investment			
75 Per Cent. on \$1444.31, Wear and Tear in Composing Room	216 60		
10 Per Cent. on \$2957.31 " " Press and Stock Room		248 46	
10 Per Cent. on \$1848.36 " " Bindery			184 84
10 Per Cent. on \$2520.23 " " Office; \$25.20- Per Cent. to P. and S. R., Per Cent. to B.	6 36	10 90	8 64
\$333.12 Per Month, in Producing Dept's, @ \$3.18 per sq. ft., 420 sq. ft. in C. R., 578 sq. ft. in P. and S. R., 629 sq. ft. in B.	90 12	109 08	133 92
\$657 Per Month, in Office, @ \$3 per sq. ft., 24.74 per cent. in C. R., 47.18 per cent. in P. and S. R., 28.76 per cent. in B.	24 20	41 11	26 76
\$1720.00 Per Month			
General Expense \$1773.66 per cent. to P. and S. R., per cent. to B.			
Office " \$1893.69 per cent. to P. and S. R., per cent. to B.			
Int. and Disc. " \$25.19 per cent. to P. and S. R., per cent. to B.			
Advertising Expense \$363.57 per cent. to P. and S. R., per cent. to B.			
Composing Room Expense \$1078.74 Maintenance	1078 74		
Press and Stock Room " \$1731.92 " "		1431 42	1837 33
Bindery " \$1894.23 " "			2176 19
			5445 54
TOTAL COST OF PRODUCTION IN EACH DEPARTMENT FOR THE MONTH:			
Exact Number of Hours Worked This Month in Composing Room 4136 Hrs., Total Cost of Production, \$2476.87, Cost per Hr., \$5.79			
" " " " Press and Stock " 5160 Hrs., " " \$364.69, " " \$6.22			
" " " " Bindery 12127 Hrs., " " \$3540.22, " " \$2.91			
			9657.80
SUMMARY FOR THE MONTH:			
Cost of Stock Used, \$3021.24 Total Amount of Business, \$13270.87			
Cost of Production, \$9657.80 Total Cost of Production, \$12678.94			
Total Cost of Production, \$2616.54 Net Profit and Loss, \$542.03			
			2646.91

● IS THIS cost statement the first actual cost or production report prepared by a commercial printer in this country? A. E. Boyce, president of the A. E. Boyce Company, Muncie, Indiana, turned out this statement of department costs when firm was known as Hoosier Printing Company. "Earl," as Mr. Boyce is known to his business associates, frankly but proudly admits that whatever success has been

his in the printing industry he owes to his constant practice of accepting and following the principles of sound cost accounting. He strongly advocates that every printer do the same. The original "Monthly Expense Proposition for the Year of 1902-1903" is one of his most valued papers. It is more than a cost statement of historical interest only. Rather it is evidence from almost a half-century back that

success in the field of printing can—and should—be based upon the solid foundation of knowing where the cash came from and where it went.

D. A. Sweeney, executive secretary of the Indiana State Typothetae, Incorporated, Indianapolis, has mailed copies of the statement to Indiana State Typothetae members. THE INLAND PRINTER congratulates Mr. Boyce.



Hugo Lindberg (left) and Lee Augustine (vice-president) have served Printing Machinery Company 30 and 25 years respectively

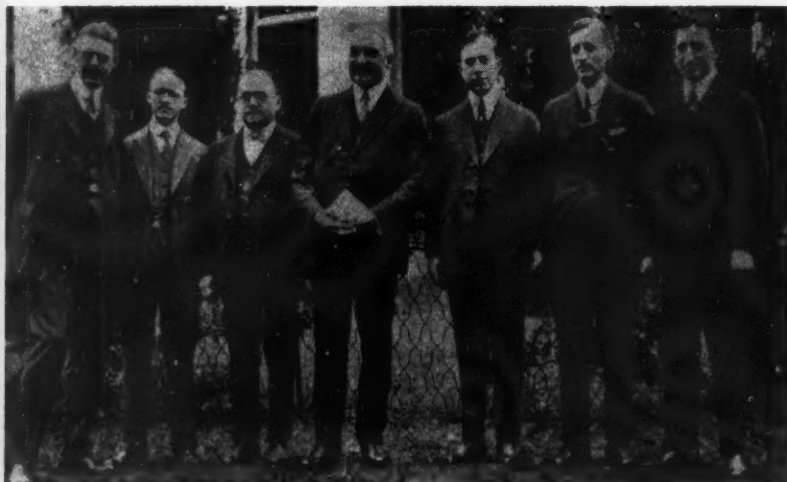


Bob Williams is I. P. circulation representative for Quebec



Paul E. Twyman, assistant sales manager of Michle Printing Press and Manufacturing Company, observes twenty-fifth year with company

PEOPLE IN THE NEWS



Remember these men? The date: 1921. They are, left to right: H. A. Sackett, E. J. McCarthy, W. R. Goodheart, President Harding, J. J. Deviny (now Public Printer), J. C. Oswald and M. F. Lewis. The occasion: President Harding accepts invitation to open the 1921 Graphic Arts Exposition in Chicago

New York task committee starts work for Printing Week, 1951. Left to right around conference table: Charles Folks, Joseph Weiler, Henry Schneider, Henry Hoke, Jr.; John Farley, William Gleason, Don Taylor, Edward Mayer, Jr., Charles Morris, Randal Savery, Ethel Morrison, and Donald Gutellus



Officers of Brooklyn printers group, New York Employing Printers Association, left to right: T. G. McGrew, secretary; Carl Jensen, president; Adolph Luecke and Kenneth S. Heiberg, vice-presidents



Richard Foerster is congratulated by president Alfred B. Geiger of W. F. Hall Printing Company, Chicago, on receiving a \$1350 award for suggestion that increased over-all efficiency of spray machine job



OFFSET

Instruments Are Made to Be Used

By Charles F. King

● DID YOU EVER stand completely exasperated and stare at a press? Perhaps you had just decided that you finally knew quite a little about offset lithography, but right now you are absolutely positive that you do not know the first principles. Something is wrong. You have done everything that you were taught should help eliminate the trouble and some other things you have discovered; but the trouble persists. Whenever you reach this point of exasperation there is little consolation in the thought that thousands of pressmen, platemakers, artists, and cameramen have reached this same point before and are likely to reach it many times in the future.

It wouldn't be right to say that it has always been thus in lithography and hence always will be. Many improvements have been made over the past several years in the equipment and materials available to the lithographer and more knowledge concerning the process is constantly being gained. Ways are continually being devised to help the craftsman help himself. These not only help him when he is in trouble but also help anticipate troubles and prevent their occurrence. Much of this is accomplished through the use of instruments.

Need Reliable Gauges

One of the first things a high school freshman learns in general science is that his senses are not an accurate means of measuring. He is told to place his hand into a pan of hot water, leave it there for a few minutes, remove it and place the hand in warm water. The warm water then feels cool. He repeats the process, this time first placing his hand into cold water and then into the same warm water. The warm water feels hot to him. Thus the student is taught that he cannot rely on his sense of touch in determining the temperature of a substance, and the necessity for the use of a thermometer is impressed on him.

The lithographer, too, starts out by using simple instruments and accepts them as a matter of course. Who ever heard of a cameraman looking at the image on his ground-glass and saying, "I believe that image is just about the right size for this job," and then shooting it that size without making any measurements of camera setting, copy, or the image itself to see if all is correct? No good pressman feels the thickness of a plate with his fingers and decides how much packing to

put under the plate. He uses a micrometer since he knows that his fingers cannot be a reliable gauge.

The foregoing are all measurements of distance: distance from one side of a plate to another, distance of the copy from the lens and the lens to the ground glass, or the distance from one side of the image to the other or from the top to the bottom of it. They involve the use of instruments of varying accuracy, such as tapes, rulers, and micrometers, but each is used to give the operator the information he feels he needs within the limits of accuracy required for the operation. This is information that can be put down in numbers and repeated innumerable times. By simple arithmetic, variations can be made to make the figures apply to different sets of conditions.

There never is any question of a need for the instruments that will measure distance, but this appears to be the only measurement universally accepted in the lithographic industry as a necessity.

Use Measuring Devices

Cameramen have been known to contend that they could time an exposure more accurately without the use of a timing device than they could with one. They claim that by watching the reflection of the arcs on the copyboard and counting to themselves they can produce better negatives than they can in any other way. Others claim they can do a much better job of developing a negative through observation than they can by using a thermometer to determine if their developer is at the correct temperature and then timing the development accurately. And they continue to develop negatives in this manner in spite of the definite instructions on proper time and temperature given by the manufacturers of photographic materials.

These examples may sound a little farfetched to many modern photographers, but such people are known to exist. For the most part, however,

WHAT COSTS WHAT?

Do you have an efficient, up-to-date, practical cost finding and accounting system operating throughout your plant? If you haven't, here's what is apt to happen.

In a competitive market you will begin to lose the jobs on which you unknowingly charge too much, and you will get more and more of the jobs on which you unknowingly charge too little. Then profits will disappear and you won't have the faintest idea where to look for the trouble.

Graphic arts plants of all kinds are essentially service establishments—that is, what they are selling is the time of their men and their machines. If a job takes one hour of camera time, one hour of press time, you want to know exactly what to charge for each of those hours to get back what they cost you in expenses and make a fair profit. A cost system will furnish that information. If you haven't such a cost system you should take immediate steps to install one.

—*Typo Topics of Printing Industries of Philadelphia*

these simple measuring devices have become as much a part of the process as the camera, the vacuum frame, or the press itself, and craftsmen in all skilled trades are expected to make measurements. The great difference between the kind of measurements a lithographer should be able to make and those required in other skilled trades arises from the complex nature of the process. Actually lithographic reproduction involves the application of the sciences of optics, chemistry, mechanics, metallurgy, color, and electricity. Of all of the physical sciences, sound is about the only one not playing an important role in the operation of the process. Hence it is not only a very difficult task to attempt to measure many of the forces involved but also the devices used must of necessity be based on the science being applied. This means that the terms used and the figures given often appear to be far afield from standard lithographic terminology.

Several discussions in these columns have centered around the use of special instruments introduced into the industry. The most recent ones were color measuring or control devices and the sword type hygrometers. There are many more devices which have been recommended over the past several years and there are at present a number of instruments which have just been or are on the verge of being introduced to the lithographer. A great deal is involved in evaluating the accuracy and usefulness of these instruments. It is the purpose of these discussions to attempt to give an unbiased opinion of their applicability to the industry.

Responsibility for Measuring

Whenever the word "industry" is used, it immediately presents a problem. Recently an advertisement in a metropolitan daily stated, "Offset and Letterpress Plant for sale." Upon investigation the "plant" was found to consist of one prewar Multilith (9 by 14, I believe) and two platen presses of questionable vintage. Certainly this plant could not be expected to invest hundreds of dollars in testing equipment. But just where should the line be drawn between it and the large operations with a number of multicolor presses? The process is the same regardless of the size of the operation. Why should not all of the other requirements be the same? The large lithographer can therefore ask why it is necessary for him to do the testing the smaller shop cannot afford to do.

For one thing, smaller size presses and smaller sheets are not subject to as great variations as larger ones, and if the plates are purchased from a trade shop their production is not the printer's responsibility. In this type of setup the small lithographer is in much the same position as the letterpress printer who depends entirely on the photoengraver for the quality of the halftone and line illustrations. For the most part, however, lithographic shops are self-contained. They attempt to work directly from copy, and mere size of the press does not eliminate the necessity for the use of instruments.

Aid for Small Lithographers

As this discussion proceeds and the need for measuring many of the variables in the process becomes apparent, the small lithographer might be tempted to take an "Oh, what's the use" attitude. The situation is not as hopeless as it might appear. In many instances the suppliers of paper, grained plates, ink, and chemicals are able to fill the gap. If they are not, or if the printer is not sure what he wants or is afraid that the supplier will slant the information in such a way as to favor his own products, there are independent consultants whose services can be used.

Many small manufacturing plants in other fields who do not feel that their volume of business would justify the installation of expensive testing equipment depend entirely on private laboratories and consultants for handling their most routine problems. This has not been the practice in the printing industry. One reason has been the rather generally accepted impression that both printing and lithography belong in the classification of arts, and therefore instruments, testing, and consultants have no place in such enterprises. Another reason has been the lack of instruments that would predict with accuracy or explain what would take place under shop conditions. A third reason has been the hesitancy of qualified men to enter the general consulting field (and also the willingness of some completely unqualified men to go into it). The latter condition has changed in the past few years. There are a number of able consultants available.

A new laboratory service which should be of value to the operator of the small shop has just been called to this writer's attention. This service is set up specifically to deal with paper problems and aspires to furnish information to the printer that will eliminate many of his worries

and help him to purchase the best paper for each job. Under the direction of a man who has a background of many years of paper servicing, this laboratory expects to give to its clients an accurate description of the standard grades of paper as furnished by all of the mills in the country, and by scientific sampling determine if the mills are adhering to these specifications in their runs. The program as outlined should be of great value even to the operators of rather large installations as well as to the small printer.

Another important feature of this service is that it plans to operate on the basis of a large number of people paying a small amount. If the program is successful enough to get a large enough number of clients to give a complete picture of the things taking place in the paper supply trade, its job will be greatly simplified and it will be able to furnish information not available anywhere else. However, there is still much to be discovered concerning the printing and lithographing properties of paper. Measuring these properties will require the development of instruments giving numerical results which can be co-ordinated with press performance.

Dennison Wax Test

One of the most generally accepted means of measuring the resistance of a sheet of paper to the picking tendency or pull of the ink has been the Dennison wax test. A series of special waxes closely resembling sealing wax are used, each wax numbered according to its ability to cling to the surface of the paper on cooling. In making the test, one end of the stick of wax is melted and while still in a molten condition is impressed on the sheet of paper to be tested. When the wax cools it is pulled off, with the paper held down firmly. By doing this with a number of the waxes in the series it was possible to state that a certain sheet would not pick with a Number 7 wax but the coating would pull off when a Number 8 wax was tried. Although many people did not consider the test to be too reliable, it at least was a means of getting a fair idea of the pick resistance of the stock. In fact specifications for paper purchased for use of the U. S. government demanded that certain wax test requirements be met.

For years there have been some paper men who have questioned the accuracy of the results of the wax test. Some claimed that too much depended upon the person who did

the testing, while others did not think that test results corresponded to the performance of the sheet on the press. However, it remained the best test obtainable for a long time, and the only one to which numerical values could be assigned.

In recent months it has been demonstrated that this test is completely unreliable with certain types of stock. For example, a sheet with a coating which contains latex may pick with a Number 7 wax but show no picking on the press, whereas another sheet of a different coating

composition may not pick with a Number 8 wax but pick badly on the press. This discrepancy is said to show up with other types of coating as well as with those containing latex. As in the case of all instruments and testing equipment, the final test of accuracy is the correlation between test results and shop practice. As a measure the wax test has been definitely proved to be in error.

A newer method of determining pick resistance has been devised. Too few of the instruments involved

are in use to be able to definitely establish its reliability, but it appears that it may be a means of obtaining a true picture of the pick-resistant properties of paper. In one instance this writer knew the history of the behavior of three different stocks on offset presses and in each case the instrument's findings corresponded exactly with the press behavior. According to the results given by the wax test, each of these three stocks should have worked equally well on the press, but in tests made with the newer instrument the differences between the three sheets were great and the numerical readings were of the magnitude of 8, 18, and 30 (the lower the number, the lower is the pick resistance).

Essentially this device is a small printing press consisting of a rubber covered impression cylinder upon which test samples are held by means of grippers. The print is made from a stainless steel plate—the printing portions of which form small relief tint blocks. Inking is done by means of a hand roller, and IPI Tack-Graded Black Number 6 to Number 8 is used in making the test. The bed of the press is stationary and heated to a thermostatic temperature of 90° F. The inked plate is permitted to remain upon this bed until it has come into equilibrium with the temperature of the bed before the test is made.

Use of New Device

In making the test the plate is driven between the bed and the impression cylinder containing sample to be tested. Uniform pressure is maintained during the printing operation by means of spring tension of the impression cylinder. Speed of the roller which drives the plate is determined by the setting on a variable speed transmission which can be made to correspond to printing speeds of from 0 to 740 feet per minute. The variable speed transmission is a standard one used on several other types of printing equipment where relatively little power is required. Speed settings are accomplished by setting the pointer to a position on the numbered dial. The dial reading at which the stock shows signs of picking is then used to describe the pick resistance. Thus the figures of 8, 18, and 30 are actually the readings taken from the pointer on the dial of the transmission.

Prior to the introduction of this machine, many of those who had recognized the shortcomings of the

C. Harold Lauck



ANOTHER IN OUR SERIES
OF TOPFLIGHT CRAFTSMEN



A great book typographer, C. Harold Lauck is superintendent of the Journalism Laboratory Press and laboratory instructor in journalism at Washington and Lee University at Lexington, Virginia. Of this work he has been doing since 1932, he says:

"This has been a happy and satisfying experience and a position where opportunities for the application of craftsmanship have been ideal. Because of a life-long love of books, most of my work is conservative and bookish, and I think university printing ought to be that way, anyhow. Since printing is my avocation as well as my vocation I have enjoyed the opportunities here to follow my inclination in the production of keepsakes and other items. These 'extra-curricular' activities, as well as many of the regular publications or productions, have enabled me to build prestige for the Press. Most of these pieces have been done in Baskerville type and have given me some fame as America's Baskerville Printer, which pleases me on account of my wife's ancestry (Mrs. Lauck is the former Ida Baskerville, a descendant of the type founder) but at the same time I realize that the title is not true as there are many others who can do better work with Baskerville than I."

Mr. Lauck began work in printing in his native Virginia while still in high school, continuing working at it through his graduation from Roanoke College. From 1920 to 1925, he worked in St. Louis, being associated with the Kutterer-Jansen Printing Company and Warwick Typographers. He returned to Virginia as foreman of the composing room at J. P. Bell Company at Lynchburg. From there he went to Shenandoah Publishing House at Strasburg as superintendent until he joined the faculty at Washington and Lee University.

Always active in the printing education movement, Mr. Lauck is a past president of the National Graphic Arts Education Association, and in 1944 he was awarded the Harry J. Friedman Memorial gold medal for distinguished service in the cause of graphic arts education.

An enthusiastic participant in church and community activities, Mr. Lauck likewise belongs to numerous national and regional printing groups, including the Typocrafters, the Typophiles, and the Washington (D.C.) Club of Printing House Craftsmen.

wax test had used various means of testing stock on a number of different types of proofing equipment. The results of many of these methods apparently correlated very well with press performance, but in many instances the human element played an important part. Temperature, speed, and other factors also precluded universal acceptance of these methods as standards of control.

It is not safe at this point to say that the new device will be entirely free from variable factors. This writer has in his files evidence to indicate that the tack of an ink varies directly with the thickness of the film. Since inking is accomplished by means of a hand roller there can be little doubt that the film thickness will vary from test to test. Whether this variation will be enough to affect the final results is a factor to be determined. Likewise the question of spring tension requires some consideration. How will various thicknesses of paper be affected? Can the instrument be used effectively for the testing of both paper and board?

Use Instruments Intelligently

One can hardly be considered skeptical when asking such questions. Every possibility of an instrument or measuring device giving false information must be investigated before it can be accepted as a basis for standardization. Even though the instrument may not be perfect, by knowing wherein it is likely to fail, allowances can be made to compensate for inaccuracies, making it almost as valuable as if it were perfect. Such allowances can be made only when the limits of accuracy of the instrument and the accuracy required in the final operation are known. Only by the intelligent use of instruments can the lithographer obtain the maximum value from their use.

In this series of discussions concerning measuring devices there will be no attempts made to act as a consumers' research service or to evaluate the products of one manufacturer over those of another. Types of devices will be appraised in the light of their ability to aid the lithographer in doing a better job more easily. Future articles will discuss other instruments and devices which are intended to help keep the craftsman from losing his religion. It should always be remembered that instruments may aid a good craftsman but they can never act as a replacement for skilled training.

Business Proprietors to be Affected By the New Social Security Act

By S. Herbert Unterberger

● SOMETHING NEW has been added to the Social Security Act. Beginning January 1, 1951, business proprietors will be covered by that law. They will have to pay a social security tax on their incomes, and they and their dependents will become eligible for old age and survivor's benefits.

For the years 1951, 1952, and 1953, the tax will be $2\frac{1}{4}$ per cent of the first \$3600 of net earnings from self-employment. For those who generally make more than \$3600 per year—and this includes most established business proprietors—the tax would amount to \$81 a year for the first three years. This tax will be payable together with the individual's final income tax return. The first payment will be due, therefore, by March 15, 1952.

For the following six years, the tax is scheduled to go to 3 per cent, or a maximum of \$108 a year. Thereafter the law calls for further increases up to $4\frac{7}{8}$ per cent by 1970.

The original Social Security Act was designed to benefit employees exclusively. Nevertheless, some business men valued its benefits so highly that they incorporated their businesses in order to assume the status of employees and thereby be covered by the law. For them the tax was and continues to be a total of 3 per cent. Under this new provision, persons who operate their own business, either individually or in partnerships, will receive the same benefits but their tax will be one-fourth less—only $2\frac{1}{4}$ per cent.

Primary Insurance Amount

This is what the self-employed business man will get for his money. If he retires at sixty-five or thereafter, he will be entitled to a monthly pension for the rest of his life, equal to 50 per cent of the first \$100 of his average monthly taxable earnings plus 15 per cent of the next \$200. The law calls this amount his "primary insurance amount." For the business man who makes at least \$3600 each year, his pension will amount to \$80 a month. In addition, his wife will also be entitled to a monthly pension at age sixty-five for the rest of her life. This will be equal to half her husband's "primary in-

surance amount," or an additional \$40 a month. If her husband dies, she will receive three-fourths of his "primary insurance amount" or \$60 each month as long as she remains unmarried.

To qualify for this old-age insurance at sixty-five, a self-employed business man must be covered for at least six calendar quarters. A person who begins to be covered on January 1, 1950, could, at the earliest, begin to receive benefits for the period beginning July 1, 1951.

Benefit Provisions

Without affecting his pension the retired business man may earn up to \$600 a year from employment or self-employment covered by the law and he may continue to receive an unlimited income from his investments. Furthermore, earnings from employments not covered by the law, such as farming or practicing a licensed profession, will not interfere with this pension.

So far, coverage for business proprietors seems to be a good deal. At a lower tax rate, they get the same benefits as their corporate counterparts. It appears that they receive back in benefits much more than they pay in in Social Security taxes. As a matter of fact, if a forty-year-old business man were to buy an insurance company annuity providing him with approximately the same benefits, it would cost him several times as much as the tax.

In addition to pensions for himself and his wife, his dependents are also eligible for benefits. If during retirement he has unmarried dependent children under the age of eighteen, each such child is entitled to receive monthly benefits equal to one-half of his "primary insurance amount," \$40 in most cases, until the child marries or reaches eighteen. While his wife has such an unmarried dependent child in her care, she too will receive monthly benefits equal to half his "primary insurance amount" even if she is under sixty-five. All the benefits combined, however, may not exceed \$150 a month.

If the self-employed business man should die before he retires, then his dependents would be entitled to

survivors' insurance. Each unmarried dependent child under eighteen would be entitled to monthly benefits equal to half his "primary insurance amount," plus one-fourth his "primary insurance amount" divided by the number of children. In most cases this would amount to between \$40 and \$60. While his widow has such an unmarried dependent child in her care she would be entitled to monthly benefits equal to three-fourths of his "primary insurance amount," \$60 in most cases, as long as she remains unmarried. Finally, if the self-employed business man should die leaving no widow or children eligible for benefits, his dependent parents age sixty-five or over would be entitled to receive monthly benefits equal to three-fourths his "primary benefit amount." Total benefits under survivors' insurance may not exceed \$150 a month.

Pension Plan Feature

The substantially increased benefits recently voted employees will have another significant meaning to the business man. If his business does not now have a private pension plan for employees, the increased social security benefits may reduce the need for such a plan. When such benefits were less adequate, many business men felt an obligation to provide a company pension. And in recent years, the labor unions have stepped-up their pension demands. As a matter of fact, the unions regard their pension victories as one of the strongest factors influencing the passage of the new act. The pressure behind the pension drive now may be expected to diminish somewhat.

On the other hand, where a private pension plan is already operating, the business man would be well advised to have a careful review made of it in the light of the new situation. The private pension and social security should be related to each other. It is wasteful to have them overlap. For the same expenditure of funds, it may be possible to provide greater protection, or it may be possible to make cost savings.

Exercise for Comps

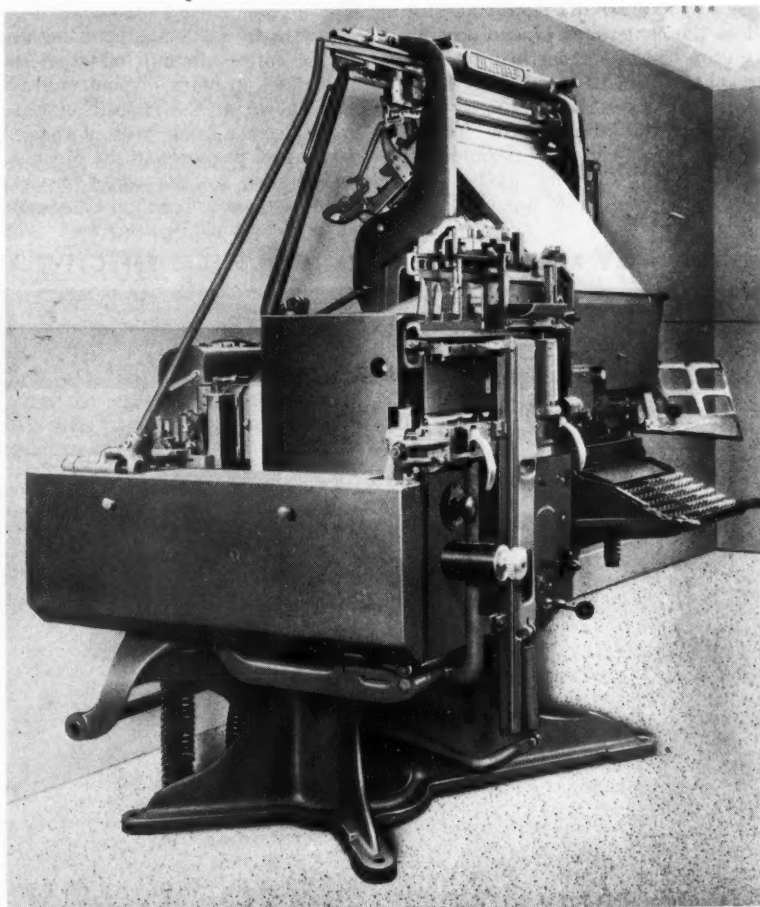
There is a girl in Hawaii whose name is "Kalani Kaumehamhakahikikalanyakawahinekuhao." Someone has suggested that she move to the Welsh town of "Llanfairpwllgwyngyllgogery chwynrduibwllllandysillgogogoch."

All we can say is, if she does, she'll never, never, never get a letter!—*Wall Street Journal*

The Mergenthaler Linofilm At Graphic Arts Exhibit

● LINOFILM, the Mergenthaler Linotype's machine contribution to phototypesetting, was given its first official announcement and public demonstration at the Graphic Arts Exposition. Basically, the machine is identical with company's standard single-distribution typesetting equipment, except that photographic matrices are used, and a camera

In presenting Linofilm to graphic arts industries, Mergenthaler officials emphasize that the present model is not for sale and is not to be considered the finished product. The basic principles, it is stated, have been made simple, and they will stay that way, but they possess enough flexibility to allow for further research along lines of composing



Linofilm, produced by the Mergenthaler Linotype Company, uses photographic matrices and a camera

replaces the molding and casting processes.

The right-hand side of the Linotype has been duplicated on the Linofilm, with the photographing mechanism at the left, and the cam moved to the right to accommodate the camera. It is operated either with standard keyboard or standard teletypesetting equipment at a rated speed of eight lines per minute of text-size type.

room needs. One of the reasons for showing the machine at the exposition, it was explained, was to get practical reactions from printers as an aid in determining the completed form it will finally take. Linofilm has been in process of development for a number of years under direction of its inventor, James Plasteras, of the Mergenthaler company.

Present machine operates with two ninety-channel magazines. The

keyboard, justification, matrix assembly, delivery, distribution, and storage are the same as on the Linotype. Matrices themselves, in same form as the Linotype's slug-casting mats, carry a plastic insert with a white-on-black image of the letter. They are two-letter matrices, allowing normal setting of roman and italic, light and bold face, or other two-way combinations from each magazine.

A complete line at a time is photographed on film. The operator keyboards the line, then releases it for automatic positioning before the lens. He can visually check the assembly for typographical errors and spacing, and can discard the line and reset it if desired before releasing it to the camera. It is also possible to stop the line from being photographed after it is released if the operator desires to do so.

Automatic reduction or magnification with one lens permits, on the present Linofilm model, setting of all sizes from 6-point to 36-

point with 12-point matrices. The exposure time is adjusted automatically, the larger sizes requiring a slightly longer exposure than the smaller. A small drum, with window indicators, placed near operator's left hand, controls the point-size and length of line. With a revolving knob on the end of the drum, the operator turns the indicators to the point size and measure desired, and the camera equipment is automatically adjusted to those requirements. Leading, of course, can also be controlled by the operator of the machine.

A holder attached to the camera head, carrying sixty feet of film, feeds the film to the camera. The film can be developed into a negative or positive, or converted to black proof on white paper, depending upon end use of the copy—albumin offset, deep-etch offset, gravure, or photoengraving. Shown at the exposition were pages from a book printed for experimental purposes in the Mergenthaler shop by the offset process from copy set in Linofilm Caledonia.

A feature of the machine is that illustrations can be photographed as a part of the copy. To insert an illustration, the holding jaw vises are spread wide apart, and the art inserted by hand in a special holder before camera. It is photographed with reduction or magnification if necessary, and appears on the film in its proper size and position.

Corrections in composed lines or makeup not taken care of before photographing are made by resetting the corrected matter and stripping it into the proof. For this purpose, register marks, outside the set measure, can be set and photographed with each line.

Mergenthaler stresses simplicity of operation and mechanics of the new machine. It has been engineered to fit standard Linotype operations as closely as possible, with a minimum of operational changes. It is claimed that a Linotype operator can handle the machine efficiently with only a day or two of instruction and practice on the job.

FAMILY RESEMBLANCE OF PRINTED PIECES EFFECTIVELY SELLS ADVERTISING FIRM

The collage displays five printed items for OREN ARBOGUST, Inc., demonstrating a consistent design theme:

- Top Left:** A business card with the company name, address (228 NORTH LA SALLE ST. - CHICAGO 1, ILLINOIS - STATE 2-9191), and a stylized graphic of a person on a horse.
- Top Right:** A letterhead or brochure with the same header and a tilted graphic element on the right side.
- Middle Left:** A smaller card or brochure with the word "FOR" prominently displayed.
- Middle Right:** A larger letterhead or brochure with the company name and address.
- Bottom Left:** A card or brochure featuring a dark, abstract graphic at the bottom.

LONDON PRINTING TRADE CRISIS

George A. Isaacs, British Minister of Labor and National Service, in September appointed Professor J. L. Brierly as chairman, and A. J. Espley and A. G. Tomkins as the other members of a committee to inquire into the causes and circumstances of a dispute between the London Master Printers Association and the London Society of Compositors. It was reported that about 3,000 men were dismissed "for refusing to work normally during normal working hours."

The British and Colonial Printer, published without a break throughout the war, along with many other English periodicals, has had to interrupt its service.

HARRIS-SEYBOLD ANNUAL REPORT

The Harris-Seybold Company has reported its net income for the fiscal year ended June 30, 1950, as \$2,019,467, compared with \$2,170,615 in 1949 and \$2,284,656 in 1948. The annual report reveals current assets of \$11,360,396 as against the current liabilities of \$2,701,536. The company ended the year with no bank loans outstanding. During the fiscal year, cash dividends on common stock totaled \$2.20 per share. The report states that while there has been a material increase in new orders since the outbreak of hostilities in Korea, it is still too early to evaluate the problems of handling demand, providing for war production orders, obtaining necessary materials, operating under whatever economic controls that may be imposed.

WASTE DISPOSAL SYMPOSIUM

"Disposal of Industrial Waste—A Problem for Instrumentation" will be the subject of a meeting to be held by the Philadelphia section, Instrument Society of America, on November 2 at the Hotel Bellevue-Stratford, Philadelphia, Pennsylvania.

The speakers include Louis Gess, of the Minneapolis-Honeywell Regulator Company; William Hart, Atlantic Refining Company; L. Drew Betz, W. H. and L. D. Betz; Bruce Dickerson, of the Hercules Powder Company; Arthur Gorman, Atomic Energy Commission; and Francis S. Friel, Albright & Friel. The symposium will be an all-day meeting, followed by a dinner, an evening speaker and motion pictures on waste disposal.

NEW EXPRESS RATE FOR BOOKS

Effective October 20, 1950, the Railway Express Agency has announced that printed and embossed books which are shipped by express from twelve originating points will be delivered to all express stations in the United States at a new reduced rate (based on one-half of the first class rate).

The minimum charge per shipment is \$1.50 and each package must be valued by the shipper at not more than \$10. If the shipment contains more than one package, each must be

The MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 20th of month preceding issue date

marked to indicate its \$10 value limitation.

The twelve originating points are: Chicago; Crawfordsville, and Hammond, Indiana; Boston; Springfield, Missouri; Buffalo, Rochester, and New York City; Philadelphia; Kingsport, Tennessee; San Antonio; and Neenah-Menasha, Wisconsin. The new rates and charges, the announcement states, do not apply to intrastate shipments within the states of Tennessee and Texas.

ATLANTA APPOINTS SECRETARY

Richard A. Stout, Atlanta public relations counsel, has been appointed executive director of Atlanta Graphic



RICHARD A. STOUT

Arts, Incorporated. Mr. Stout is a member of the bar associations of both Georgia and Texas but he specializes in public relations work. He served aboard an aircraft carrier and a heavy cruiser in both the Atlantic and the Southwest Pacific in World War II.

LANSTON QUARTERLY INCOME

The Lanston Monotype Machine Company net income figure for the quarter ended August 31 is expected to be as good or better than the May 31 period, when earnings were equal to 31 cents a share.

"Orders booked for equipment and supplies indicate sales for the second quarter will equal or surpass sales for the corresponding period last year," D. S. Hendrick, chairman, and J. F. Costello, president, stated in announcing the earnings.

Sales for the quarter ended May 31, 1950, were \$762,000. With business accelerated in recent months, sales for the second quarter will, it is believed, exceed the above period. Income, however, will be determined by the upward trend of expenses. Profits of wholly-owned subsidiaries are not reflected in the earnings statements.

SPERRY HEADS ASSOCIATION

Herbert A. Sperry, president of the Color Process Company, Philadelphia, was elected president of the Screen Process Printing Association International at the annual meeting of the board of directors in Chicago on September 16.

John Key, president of the Admiral Screenprint Company, of Chicago, was elected vice-president; and John Simmons, president of Chromart Company, Philadelphia, was elected treasurer.

Organized in 1948, the association now has over 500 members. The 1951 convention, it was announced, will be held in Philadelphia; the 1952 convention in Chicago; and the 1953 convention in Boston. Effective November 1, the association headquarters will be at 220 South 40th Street, Philadelphia.

COLONEL JOHN BAYNE MACLEAN

Lieutenant-Colonel John Bayne Maclean, founder and builder of Canada's greatest periodical publishing house, died September 25, the day before his eighty-eighth birthday. Colonel Maclean was born in the Presbyterian manse at Crieff, Ontario, the first of two sons of the Reverend Andrew Maclean.

He began his business career as a \$7-a-week newspaper reporter. At the age of twenty-five he rented a 9- by 12-foot office in Toronto and founded *The Canadian Grocer*. He was to continue building until he and his associates achieved numerous leading general, business, and trade magazines; four buildings on University Avenue in Toronto; and a new \$4,500,000 plant on four acres just north of the city limits of Toronto.

In building the largest publishing house of its kind in the British Empire, Colonel Maclean insisted upon being of service to the public and maintaining his personal motto which he made into company policy: "Fear Not When Doing Right." He regarded himself first, last, and always as a reporter. On an annual trip abroad, he



Is your company ringing the bell

**FOR EVERYONE'S
FINANCIAL INDEPENDENCE?**



We all can help keep our country economically strong by pulling strongly in the Treasury Department's Independence Drive, May 15-July 4. Obviously this is important to you, because what's good for the nation is good for you and your company.

The purpose of this drive is to increase everyone's financial independence through the regular purchase of United States Savings Bonds. Your "pull" is needed because the greatest share of Series E Bond sales are made through the Payroll Savings Plan—and the Plan (now used by 21,000 companies) thrives best in any company when it gets top management's personal sponsorship.

If your company doesn't have the Payroll Savings Plan, now is certainly the time to install it! It's good "employee relations" to provide this convenience.

If your company does have the Plan, now's the time to

put extra push behind it! Employees who pile up money in Savings Bonds feel more secure . . . are actually better workers. Moreover, Bond sales build a backlog of future purchasing power—good "business insurance" for all of us in the years ahead.

The Independence Drive is being powerfully promoted throughout the nation by radio, television, publication advertising, posters, car cards, and special ceremonies. The public is *extra* Bond-conscious at this time. Make sure your company adequately informs your employees that the convenience of "automatic" Bond buying is available through your Payroll Savings Plan.

This is your country—so it's *your Drive*. Help to put it over. All the material and assistance you need are available from your State Director, Savings Bonds Division, U.S. Treasury Department. Go into action now!

The Treasury Department acknowledges with appreciation the publication of this message by



THE INLAND PRINTER



This is an official U. S. Treasury advertisement prepared under the auspices of the Treasury Department and The Advertising Council.

was caught in Germany by the outbreak of war in 1914. With the aid of friends in the neutral United States Embassy he escaped on the last train to Ostend. He declined a knighthood in 1901. President of the Canadian Press Association in 1897-98, he was made an honorary life member of the Canadian Weekly Newspapers Association in 1948.

TYPOGS SIGN PHILLIE CONTRACT

Philadelphia Typographical Union Number 2 and the Allied Printing Employers' Association, a division of Printing Industries of Philadelphia, have signed a new contract that will run for two years and eight months. Effective August 28, 1950, the agreement expires May 3, 1953.

Under the terms, wage increases during the life of the contract will total twenty cents an hour, beginning with an immediate ten cent raise. An additional four cents will be added to the scale on July 2, 1951, and another six cents on April 28, 1952. Prior to the new contract the basic day shift scale was \$2.20 per hour for a 37½ hour week. Scale to be reached during the final year of the agreement will be \$2.40, or \$90 a week. Corresponding increases in night and lobster shift scales will bring them to \$94 and \$96.

The Association also agreed to provide two weeks' vacation for employees with one year of service or more, beginning with the summer of 1951. At present, five years' service is required for the second week of vacation. The union agreed to an increase in the number of apprentices, and restrictions were set up to prevent "abuse of paid holidays," according to the Association.

John W. Seybold, industrial relations director for the Printing Industries of Philadelphia, stated that the negotiations "took place in an atmosphere of friendly co-operation such as has not existed during the postwar years."

KODAK BOOKLET ON STAINS

"Stains on Negatives and Prints" is the title of a 32-page technical booklet issued by the Eastman Kodak Company. The booklet describes methods of identifying stains by appearance, solubility, and by stage of appearance in processing. It discusses what can be done about the situation in each case, is illustrated with photographs and charts, and contains a bibliography of reference material.

LOS ANGELES SALES CLUB

The recently organized Los Angeles Printing Sales Club did have four outstanding printing salesmen heading a round-table discussion at its first fall meeting on September 28. Joseph Luther, of Jeffries Banknote Company, is the club's president. All future meetings, it is announced, will be dinner meetings on the fourth Thursday of each month. The guiding idea behind the independent organization is "How to Sell Printing."

STAMP CONTEST WINNERS

Kenneth S. Clodfelter of Baltimore, Maryland, is the winner of the 1951 Printing Week Stamp Contest sponsored by the International Association of Printing House Craftsmen. His design was selected from a total of fifty-eight entries received from not only the United States but also Canada and Hawaii. Mr. Clodfelter, who is assistant art director at the New Era Advertising Agency, will receive the first prize award of an inscribed cup.

Honorable mention certificates will be received by: Emil Georg Sahlin, Buffalo, New York, second place win-



ner; Glenn M. Pagett, Indianapolis, Indiana, who won third place; Kenneth S. Clodfelter, who also had an entry winning fourth place; Gene Rice, Chicago, Illinois, who won fifth and eighth places; Edward Ahrens, Buffalo, New York, who placed sixth; Robert Azaro, Baltimore, Maryland, who placed seventh; Byron Smith, of Baltimore, Maryland, who placed ninth; and Ted Suchodolski, Buffalo, New York, who won tenth place.

TURNER BUYS REPUBLIC PRESS

Turner Printing Machinery, Incorporated, of Cleveland, Ohio, recently purchased Republic Press, of Pittsburgh, Pennsylvania, a division of the Security Banknote Company of New York and Philadelphia. The replacement value of the printing machinery at Republic Press, one of Pittsburgh's largest and most modern shops, has been estimated at more than a million dollars.

LOUGHLIN BROTHERS EXECUTIVE

Joseph F. X. Loughlin, who recently graduated from the Rochester Institute of Technology, Department of Publishing and Printing, will become secretary of Loughlin Brothers, Printers, Incorporated, of New York. Mr. Loughlin served two years overseas with the Thirty-sixth Division in the 141st Infantry Regiment.

PRINTING INSTITUTE EXPANDS

Printing Institute, the Philadelphia graphic arts school, has acquired a new building which it will occupy on Sep-

tember 1. The building contains approximately 9,000 square feet of space and will include the school library and a small auditorium.

The school has been accepted into membership in the Lithographic Technical Foundation, the National Association of Photo-Lithographers, the Screen Process Printers Association, International, and National Graphic Arts Education Association.

ROCHESTER INSTITUTE PROGRAM

"The \$250,000 laboratory for web-fed offset research and training is nearing completion at the Rochester Institute of Technology," stated Ralph B. Tufts of the Department of Publishing and Printing in a report given before the Research and Engineering Council of the Graphic Arts Industry at Milwaukee, Wisconsin, on June 22. The new installation will comprise a plant with plate-graining facilities, precision camera equipment, photocomposing and platemaking equipment, as well as a four-color web-fed perfecting offset press for printing four colors on each side of a 35-inch web.

A major project at the Institute is the development of a process for producing an original relief printing plate by means other than photoengraving. From positive copy of the same types employed in photoengraving or photolithography, a relief negative is formed by photographic processes. This negative material, after hardening and tanning treatment, serves as a matrix from which a plastic relief printing plate is formed. The process for producing this plate is now in the laboratory stage.

REGINALD ORCUTT RETIRES

Reginald Orcutt, vice-president for overseas of the Mergenthaler Linotype Company, retired July 31. The son of William Dana Orcutt, New England printer and writer, Mr. Orcutt is the author of *Merchants of Alphabets*, a personal story of his own thirty years of experiences while selling Linotype equipment to printers from Iceland to Iran. He has received the Icelandic Falcon from King Christian X of Denmark and the Order of Merit from King Carol of Roumania. Mr. Orcutt plans to continue to write at his home in Newport, Rhode Island.

JOE B. REDFIELD

Joe B. Redfield, president of K-B Company, Omaha, Nebraska, died on July 17. Mr. Redfield started to work in the printing business at the age of eleven in his father's Omaha shop. He was a printer continuously until shortly before his death at the age of seventy-six. Mr. Redfield headed the K-B Company and its predecessor, Klopp and Bartlett Company, from 1915 on. At various times in his career he was a director of the United Typothetae, the Employing Printers Association, and the National Editorial Association. His son, Ralph J. Redfield, succeeds his father as president of the company.

COMPOSING ROOM BOOKLET

A booklet, "Composing Room Floor Plan Layouts," has been prepared by and is available without any obligation from Hamilton Manufacturing Company, Two Rivers, Wisconsin. In addition to before-and-after layouts for commercial printing plants, combination job printing and weekly newspaper plants, typographic plants, and the like, the booklet contains original layouts of outstanding plants. There are sixteen pages including half-page, full-page and two-page layout drawings. The layouts are presented as suggestions to help furnish ideas as to methods to cut costs and increase profits in the composing room.

DIRECT MAIL AWARDS

In the printers classification of annual direct mail competition sponsored by Direct Mail Advertising Association, McCormick-Armstrong Company, of Wichita, Kansas, won the award. Western Lithograph Company, of Los Angeles, was winner in the printers specialties classification.

Awards were made in forty-eight different classifications, plus seven for limited budget campaigns, and were announced at the opening breakfast session, October 4, of the thirty-third annual conference of D.M.A.A. in New York City. "Best of All Industry," the grand award, went to Abbott Laboratories, North Chicago.

RADIO FREE EUROPE GETS PRESS

Harris-Seybold Company has offered a new offset lithographic printing press to the National Committee for A Free Europe, operators of Radio Free Europe. In announcing the gift, George S. Dively, president of the company, said, "The enormous power of the printed word and picture to tell the story of freedom to the peoples of Europe has hardly been tapped." Mr. Dively cited the graphic arts industry as one of the prime movers of minds. "Moving minds is the first step in moving not only merchandise but also in selling the ideals of freedom to the world."

The lithographed annual report of the company re-emphasizes the educative role of America's ninth largest industry—the graphic arts—and also stresses its indispensable part in production, distribution, and marketing of our country's products. In the report, Mr. Dively predicted a record volume of two and one-half billion dollars in commercial printing and lithography for 1950.

CANADA'S RYERSON INSTITUTE

Ryerson Institute of Technology, owned and operated by the Ontario, Canada, department of education, has begun its third year. There are 1,000 young men and women enrolled in its eleven different schools.

Advisory committee of the school of graphic arts, directed by a former Toronto newspaperman, Edward Parker, includes the executives of graphic arts printing and allied industries. Among the advisers are: C. R. Conquergood, president of the Canada Printing Ink Company, Limited; F. G. Rolf, vice-president of Rolf-Clark-Stone Limited; and H. A. Nicholson, editor of *Canadian Printer and Publisher*.

While most of the courses are for two years, some run three years. Required study is thirty-five hours a week for thirty-two weeks of the year. Each course includes several related subjects. There are eighty-five full-time teachers on the staff and ten part-time.

OPERATE RUBBER PLANT

A contract has been awarded the Minnesota Mining and Manufacturing Company as agents for the federal rubber reserve agency, and Pacific Rubber Company as associates, to reopen and operate a \$22,000,000 government-owned synthetic rubber plant at Torrance, California. The plant has an annual capacity of more than 60,000 tons of butadiene rubber and was operated during World War II by Goodyear Tire and Rubber Company and the United States Rubber Company.

APPRENTICESHIP PROGRAM

The fifth annual report on the activities of the Apprenticeship Commission of the Printing Trades of the City of Montreal reveals that on March 31, 1950, the commission had 540 apprentices under its jurisdiction. On that

AIR CONDITIONING HUMIDITY CONTROL

are PRODUCTION AIDS YOU CANNOT DO WITHOUT

Just stop and think a minute, and count the production difficulties you have which are caused by humidity and temperature changes in your plant.

Now add up the savings you could enjoy from increased production and improved product quality if you eliminated these difficulties.

Wouldn't it pay you to investigate humidity control—or complete air conditioning?

Bahnson

THE COMPLETE LINE OF AIR
CONDITIONING AND HUMIDITY
CONTROL EQUIPMENT FOR
GRAPHIC ARTS.

No one type of equipment can solve every problem. The Bahnson Company has the equipment you need—from simple inexpensive unit humidifiers through complete systems for the largest plants.

Our competent engineering staff and over thirty-five years experience in Industrial Humidity Control and Air Conditioning assure proper application of equipment.

Our representative will be glad to show you how Bahnson Equipment can economically give you control of humidity and temperature where required.

WRITE TODAY, ask to have our representative call. There is no obligation.

Bahnson  *Company*
ENGINEERS AND MANUFACTURERS

WINSTON-SALEM, N. C.

date 32.5 per cent of the apprentices were in the first three years of apprenticeship and 64.8 per cent in the last three years. Apprentices who are in the first three years attend the School of Graphic Arts on a rotation basis one day each week during the academic year. Apprentices in their last three years can follow evening specialization courses.

During 1949, eighty-four journeymen registered for the weekly evening courses. In collaboration with the Correspondence Course Bureau, the commission offered an introductory course of professional training by correspondence to apprentices and journeymen of rural zones. The commission seeks to serve the industry generally and employees and employers in particular by raising the workers' standard of technical skill.

ANNOUNCE ESSAY CONTEST

Cash prizes in the amount of \$1190 will be awarded for the best essays on the subject, "You and Color Printing" in the 1950-51 International Printing Ink contest. Fred J. Hartman, the educational director of the National Graphic Arts Education Association, states that booklets giving rules and list of prizes for this fifteenth annual contest have been mailed to high schools and vocational secondary schools in the United States and Canada.

Thirty cash prizes will be awarded with separate, equal prizes for young men and women. The contest is approved by the National Association of Secondary School Principals.

First prize in the allied competition for designing the Certificate of Honor presented to all teachers sponsoring the I.P.I. contests in each school, will be \$250. November 30, 1950, is the deadline for submitting postcard entry blanks; and essays must be sent in by January 15, 1951. Deadline for certificate designs is February 14, 1951.

COLUMBIA GRAPHIC ARTS COURSES

The School of General Studies, the adult education division of Columbia University, is offering twenty-three courses in graphic arts this fall. The courses, held in the afternoon and evening, are conducted as workshops. The teaching staff includes Ian Ballantine, publisher of Bantam Books; Saxe Commins, editor of Random House; and Arnold Bank, former art director of *Time* Magazine. Included in the curriculum are such courses as: printing types, etching, calligraphy, book design and production, magazine editing, book editing, and proofreading.

GERMANY PLANS EXHIBITION

A graphic arts exhibition to be known as DRUPA (International Exhibition of Print and Paper) will be held from May 26 to June 10, 1951, in Dusseldorf, Germany. The exhibition will be under the protection of the Federal Minister of Economics, it is announced.

*Do you
know that...*

• William C. Hunt has formed a book publishing company, the Hunt Enterprises Publishing Company, at Wildwood-by-the-Sea, New Jersey. Mr. Hunt owns three newspapers as well as a chain of motion picture theatres . . . Naz-Dar Company, Chicago, has completed a \$75,000 addition to its silk screen supplies manufacturing plant. All offices have been moved to the second floor of the addition which adjoins the original plant . . . Incorporators of the Quality Print Shop at Merrill, Wisconsin, are Leslie J., John B., and

Eloise O'Day . . . Karl Smith, sales promotion manager of Dillard Paper Company, has moved his office to the firm's Greensboro, North Carolina, location . . . The Hankel Printing Company has changed its name to the Hankel-Pfister Printing Company with the election of C. Eugene Pfister as executive vice-president. Richard T. Hankel continues as president . . . John Herbert Stewart, the vice-president in charge of railroad printing for the Cuneo Press, died on September 11 at the age of fifty-seven. Mr. Stewart had been with the Cuneo Press since 1929 and a vice-president there since 1933 . . . Carlton Mellick, vice-president in charge of sales for Miehle Printing Press and Manufacturing Company, was elected international president of

PRINTING MACHINERY DIVISION • ELECTRIC BOAT COMPANY

445 PARK AVENUE, NEW YORK 22, NEW YORK • 120 SO. LASALLE STREET, CHICAGO 3, ILL.
SALES REPRESENTATIVES: WILLIAM M. KEMP CO., SAN FRANCISCO 11, CALIFORNIA
A. E. HEINSOHN CO., PRINTING MACHINERY and SUPPLIES, DENVER 2, COLORADO

the Printers Supplymen's Guild recently . . . William Glackworthy has been appointed resident representative in the New York area of R. R. Robertson Company, Chicago. Edward Pollack, who has been representing Robertson in New York for the past year, is being transferred to the Chicago office . . . C. S. Allen has been appointed general manager of the Star-Kimble Motor Division of the Miehle Printing Press and Manufacturing Company. Mr. Allen formerly was with the A. O. Smith Electrical Manufacturing Company, where he was vice-president and general manager. James M. Adair is Star-Kimble manager of sales; R. E. Reed, assistant sales man-

ager; Louis Pedersen, works manager; and S. Anton Wladis, comptroller . . . S. E. Haigh, vice-president, Lanston Monotype Machine Company, is chairman of Philadelphia's committee for Printing Week, 1951, which will be celebrated January 15 to 20. . .

RICE NAMED EASTERN MANAGER

Peter A. Rice has been appointed eastern district manager of the Printing Machinery Division, Electric Boat Company. Harold Gegenheimer, division manager, states that Mr. Rice has been responsible for development of many of the features and working standards of the company's line of offset printing presses.

PROTEST PLANT EXPANSION

A delegation representing Lithographers National Association, Printing Industry of America, Inc., and the National Association of Photo-Lithographers recently presented a memorandum protesting against a proposed expansion of lithographic facilities in the United States Air Forces air chart reproduction plant in St. Louis—"unless absolutely necessary."

In opposing the plans for expansion of the reproduction facilities of the Aeronautical Chart Service, the committee strongly emphasized its desire not to hamper "any plan for the prosecution of the action in Korea or for any preparedness in any respect." The Joint Committee, headed by John M. Wolff, Western Printing and Lithographing Company, stated: "Obviously the small amount of lithography required by the Air Forces cannot be considered an item of great economic importance in this industry, which, in all its phases, produced two billion, six hundred million dollar-value of product, according to the 1947 Census of Manufacturers." The memorandum too pointed out that men of the type required in the proposed Air Forces plant are difficult to obtain and in short supply.

Assuming that the proposed reproduction facilities are required because of military secrecy, the committee recalled the maps and charts of the most highly classified nature produced in commercial plants. The committee also observed that during the past war "the Government Printing Office, either directly or through waiver, placed top secret and secret work of many varieties in private industry."

The memorandum concluded "We regret that we were not able to arrive at a solution as suggested by Senator Withers. We are sure that neither the Air Forces nor the industry desires to engage in a controversy . . . Our industry representatives are at your disposal should you feel that we can be of any assistance."

BRITISH PRODUCTIVITY TEAM

Captain Charles Birchall, chairman and general manager of Charles Birchall and Sons, Limited, Liverpool, England, has been appointed to lead a productivity team which will visit the United States. The team, which will study American lithographic printing methods, plans to sail during the first week in January. The visit will be under the auspices of the Anglo-American Council on Productivity, as in the case of the Letterpress Team of last spring.

JOB TRAINEES DECREASE

The Veterans Administration notes a 30 per cent drop in composing room personnel and a 40.7 per cent drop in pressroom workers taking advantage of on-the-job training under the G. I. Bill. Unless further legislation is enacted, the program will cease to exist in about fifteen months.



More Printing Orders with . . . the U.S.E. Mail Master Kit

Surprising how many of your customers' mailing departments lack adequate envelope styles, sizes and weights to handle properly and economically the various types of outgoing mail.

This U.S.E. Mail Master Kit contains specimens of the envelopes every mailing department should use. Their adoption, at your recommendation, will entail additional printing profits for you, and better results, with lowered costs, for your customers' mailing operations.

Illustrated at the right is the U.S.E. Mail Master Kit which includes specimen envelopes and a handy wall chart showing correct sizes and weights of envelopes for use with various forms of first-, third- and fourth-class mail. Ask your Paper Merchant for details.



UNITED STATES ENVELOPE COMPANY

Divisions from Coast to Coast

SPRINGFIELD 2, MASSACHUSETTS



A Decision That Creates

More Sales

The demand for more pictures is the sign of an astute advertising manager. Pictures tell far more than words alone. Pictures tell a story that appeals to anyone with money to spend.

Catalogs and folders, instruction books, textbooks, as well as magazines and books that are designed for entertainment alone,

all have provable, added value when words are brought to life through illustrations.

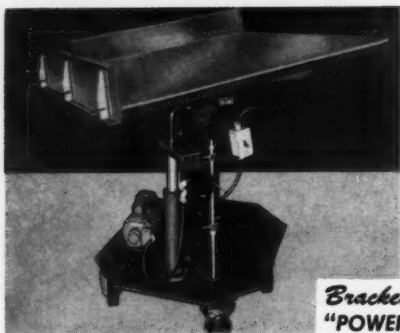
Good reproductions of illustrations make any printed material more attractive, more effective. And the Graphic Arts industry finds the high quality of Kodak photomechanical supplies a big help in the making of consistently good printing plates.

EASTMAN KODAK COMPANY

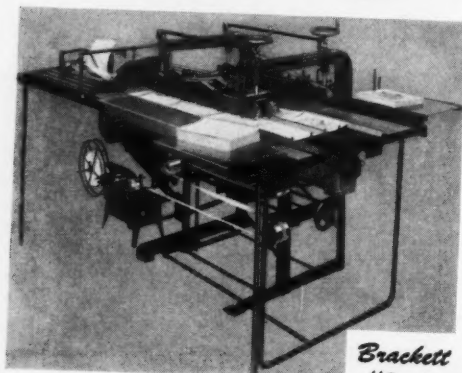
GRAPHIC ARTS DIVISION

ROCHESTER 4, N. Y.

Kodak



Brackett
**"POWER-LIFT"
JOGGER**



Brackett
**"De Luxe"
STRIPPER**



Brackett
JOGGER



HERE'S WHERE *Brackett* SHOWED SHOW VISITORS HOW TO Make More Money

Day after day at the great Graphic Arts Show in Chicago, our Booth, shown below, was crowded. Visitors intently watched BRACKETT JOGGERS in action. They noted the obvious ruggedness of the machines; observed their quiet operation and high efficiency on all kinds of stocks including onionskins, tissues, interleaved carbon sets, etc.; saw their easy mobility; their speed; their ability to cut costs—do better work—turn out greater volume per day at bigger profits. Available in 5 sizes: 15x15; 20x20; 30x30; 38x38 and 48x48. Lithographers and printers of large sheets got a special "kick" out of our 48x48 model with its automatic Power Lift that raises the stock to correct level for quick transfer to cutter without rejogging, saving immensely on time! • And our "UTILITY" Single Head STRIPPER also got high attention stripping 1,500 and more per hour of books or sheets . . . an obviously high-profit pace.

Yes . . . there was constant action at the BRACKETT Booth. We sold every machine on our floor and booked orders for many more. And you missed a lot if you missed the Show. But you needn't miss the profit-making potentials of BRACKETT Equipment. Write us now about the Jogger you need, or the Stripper. Get the facts. No obligation.

BRACKETT STRIPPING MACHINE COMPANY • TOPEKA, KANSAS

Now—Kimberly-Clark brings you

Premium Papers at Economy Prices!



HOT OFF THE PRESS—WITH SPARKLING NEW LEVELCOAT SALES APPEAL!

Now you can make every impression a far better impression—without an increase in printing cost! For Kimberly-Clark's four new fully-coated Levelcoat* papers with new fiber, new formula, give you premium quality press performance and reproduction—at the cost of ordinary paper!

You'll see new whiteness and brightness, feel new smoothness, in all four 1950 Levelcoat papers. In make-ready, on large or small presses,

you'll discover new economy and dependability. Finally, in comparing reproduction with that of any other paper, at any price, you'll agree there's a striking new difference in the quality of printing achieved—with less waste—on 1950 Levelcoat.

So regardless of your paper requirements—for long runs or short runs, for advertising pieces, magazines or house organs—look to Levelcoat for printability at its best.



From logs to chips in 60 seconds! After whirling blades reduce logs to "postage stamp" chips, screens remove oversize pieces. It's part of the carefully *integrated* system whereby all raw materials, machinery and processes are produced or controlled by Kimberly-Clark—giving you the finest coated paper in this market.



Egg beater a la Kimberly-Clark! Automatically-controlled room-size beaters blend LongLac sulphate pulp with other raw pulps. This exclusive ingredient—plus the new white clay coating formula—is the secret behind a super-smooth 1950 Levelcoat with broad ink affinity, dimensional stability, and brilliant *new* whiteness.



Ever picked a pick resistant paper? You have—if you've picked Levelcoat! And just as this picture shows the test for opacity, so does Kimberly-Clark test each lot of paper for *pick resistance*. They're just two of the 79 checks that assure, in new Levelcoat, the press performance and reproduction of *higher-priced* paper!

Before choosing any printing paper — Look at Levelcoat

New HIFECT*—with sulphate-cooked fibers added, permanence, foldability, dimensional stability make Hifect ideal for covers or any fine letterpress printing.

New LITHOFACT*—for offset printing, Lithofect provides a moisture-and-pick-resistant coating. Offers outstanding foldability. Renders colors without loss of density.

New TRUFECT*—whiter, smoother, folds even better than before. Trufect, for letterpress, offers faster ink setting time, greater press dependability, finer reproduction.

New MULTIFECT*—an economy sheet for volume printing. Now Multifect has added strength, better foldability, greater uniformity ream-on-ream than ever before.

KIMBERLY-CLARK

CORPORATION

NEENAH, WISCONSIN



* T. M. REG. U. S. PAT. OFF.

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



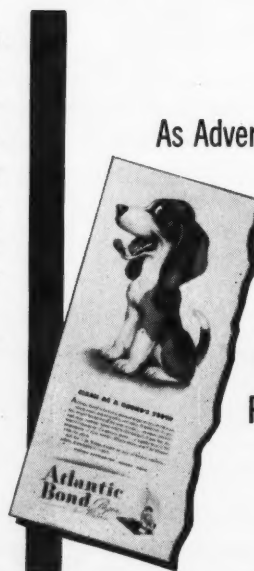
CLEAN AS A HOUND'S TOOTH

Because of its consistent uniformity — freedom from waves, lint and fuzz — Eastern's Atlantic Bond ensures clean sharp impressions on every printing job. Each letter stands out sharp and clear against the clean, bright surface — practically guarantees a smart finished job and a satisfied customer.

And don't forget that there's a *genuine* watermark in each and every sheet — trademark, name and substance number. A mighty useful identification to prevent confusion in your stock room or in the plant and a feature customers always like. And one more reason to use Atlantic Bond every chance you get.

EASTERN CORPORATION • BANGOR, MAINE

**ATLANTIC
BOND** *Papers*
for Business

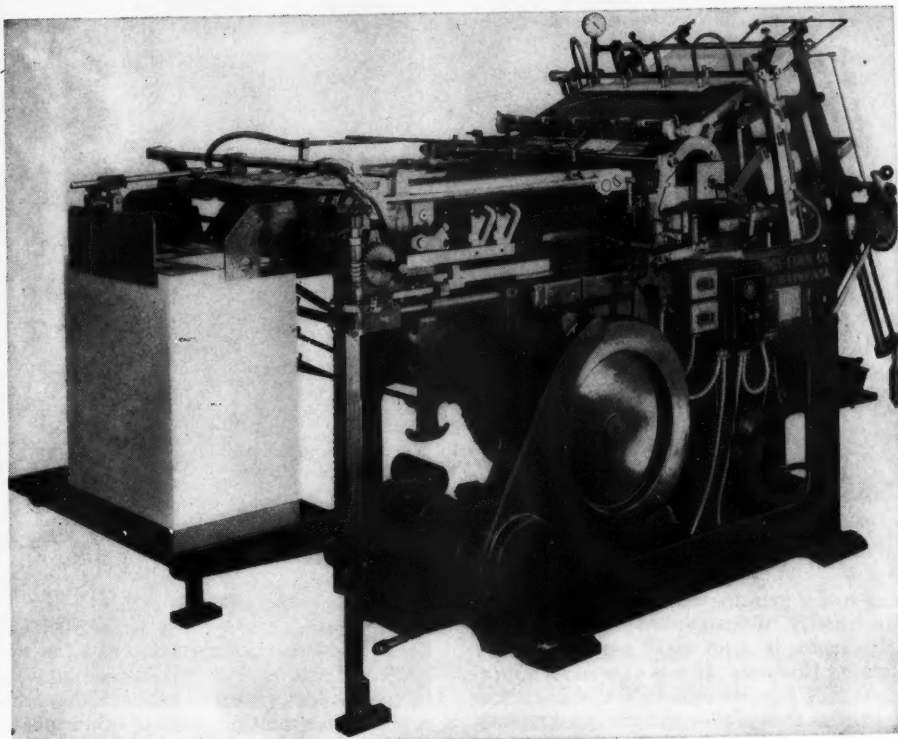


As Advertised in...

The Saturday
Evening Post
Time
Business Week
Printers' Ink

PROFIT CAN BE MEASURED IN INCHES..

THE BANTHIN HORIZONTAL 13 x 20 CYLINDER PRESS



It's a fact . . Profit can be measured in inches . . The distance between profit and loss can be large or small, depending upon your ability to successfully measure the productivity of your printing equipment. That's why it's so important that your press maintain steady trouble free production day in and day

out.

For dependable production of good quality printing, long or short runs, more and more printers are finding a solution to their needs in the 13x20 Banthin Horizontal Cylinder Press . . . designed to produce 90% of run of the hook jobs efficiently and economically.

BANTHIN ENGINEERING COMPANY
BRIDGEPORT 4, CONNECTICUT

*Sherwin-Williams
toned down high printing costs...*

by switching to lower cost, high fidelity

***Consolidated* ENAMEL PAPERS**

• Toning down printing costs while preserving the high quality of Sherwin-Williams' colorful *Home Decorator* was an ideal assignment for Consolidated Enamels. It was of utmost importance that this booklet maintain the same fine quality level as that of the products it represents. The rich, full-color reproduction of today's *Home Decorator* is proof that Consolidated Enamels meet this high standard at a substantial saving.

As related in Consolidated ads in *Fortune*, *Business Week*, *Advertising Age*, *Tide* and other national publications, many other large companies are enjoying the same success. They have found in Consolidated Enamels all the fine reproduction qualities of premium-priced enamel papers at an average saving of 15 to 25%.

The single source of this substantial saving without compromise of quality is the revolutionary enamel papermaking method which Consolidated pioneered. By applying the streamlined methods of the modern production line to papermaking, it eliminates multiple costs of other makers. Its end result is paper of the highest quality simultaneously enameled on both sides, in a single high-speed operation.

An impressive story? You bet! And the alert printer will quickly recognize in it a way to lower job estimates, to win more profits. Your customers will be quick to take advantage of Consolidated's supreme quality at a saving. Be ready with the facts. See your Consolidated paper merchant now.

© C. W. P. & P. Co.

***Consolidated* ENAMEL PAPERS**

PRODUCTION GLOSS

MODERN GLOSS

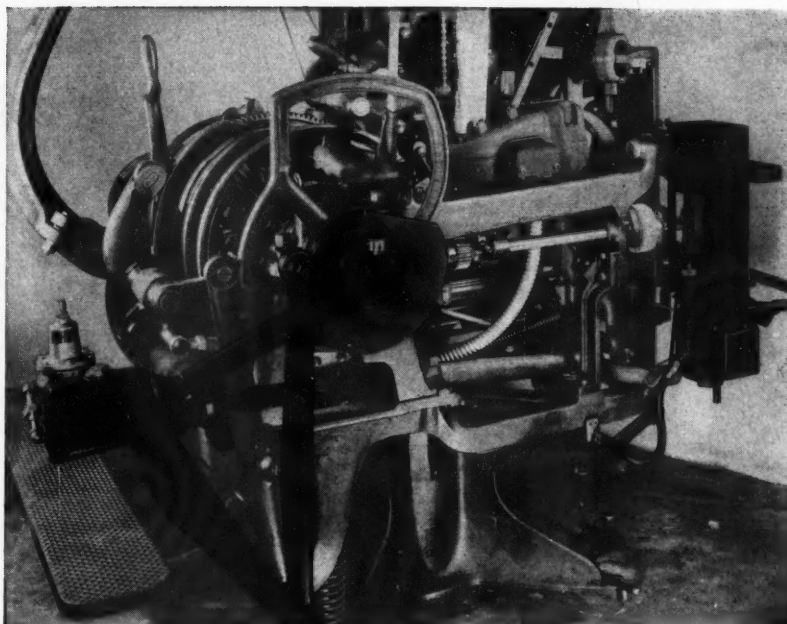
FLASH GLOSS

CONSOLIDATED WATER POWER & PAPER COMPANY

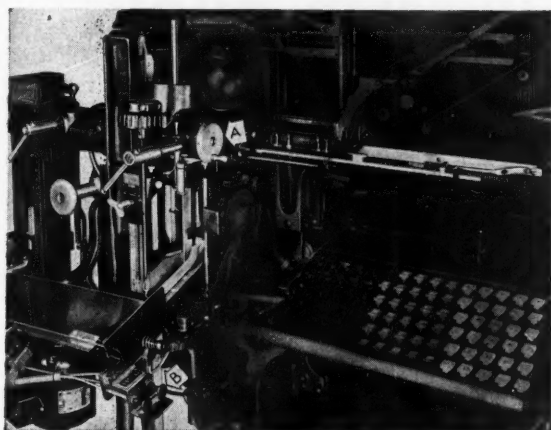
Makers of Consoweld—decorative and industrial laminates • Main Offices: Wisconsin Rapids, Wisconsin • Sales Offices: 135 So. LaSalle St., Chicago 3, Illinois

**THIS IS THE SENSATIONAL
NEW MODEL OF THE
STAR
AUTOMATIC
QUADDING
ATTACHMENT**

*demonstrated at the Graphic
Arts Exposition in September*



The original basic and successful mechanics of the vise jaw actuation first introduced with the STAR Quadder is retained; but the actuating slide of the quadder is now operated by a separate cam and hydraulic system, instead of by the vise closing and justification lever. This makes the quadder even more independent of the machine than before.



A—Mohr Saw synchronization

B—Operator's Control Button



A SECONDARY IMPROVEMENT is one awaited by many, especially in the newspaper field.

The STAR Quadder is now synchronized with the Mohr Saw. A turn of the dial by the operator sets the assembler slide and the vise jaws in one operation and, in the case of the Mohr Saw, the same turn of the dial sets the Mohr Saw as well.

Whether or not the machine is equipped with the Mohr Saw, this labor-saving feature will be part of every STAR Automatic Quadding Attachment.



A new descriptive brochure tells all about these developments, and how you can make your old machine, as well as your new one, produce 20 to 50% more in "white space" composition. Write us today to learn how immediate saving can begin.

PRECISION
TRADE ★ MARK

LINOTYPE PARTS COMPANY

Factory and Main Office
SOUTH HACKENSACK, N. J.

INCORPORATED

Branch Office
1327 BROADWAY, KANSAS CITY 6, MO.

CHICAGO • MINNEAPOLIS • DENVER • NEW YORK • BOSTON

Please Mention THE INLAND PRINTER When Writing To Advertisers



*On the basis of price—
there's no comparison*

... because there's no quoin like a
Hi-Speed Quoin. You simply can't judge
Hi-Speed Quoin values on the basis of
ordinary quoins. So revise all your estimates
of what a quoin should cost and think in
terms of time saved . . . results gained . . .
and money made.

it's a Challenge HI-SPEED QUOIN



If there is any comparison . . . this is it.

HI-SPEED	VS.	ORDINARY
1 3 -inch	equals	2
1 4½ -inch	equals	3
1 6 -inch	equals	4
1 7½ -inch	equals	5
1 9 -inch	equals	6
1 10½ -inch	equals	7
1 12 -inch	equals	8

(In actual shop practice, two Hi-Speed
Quoins do the work of four to eight
ordinary quoins.)

It has been said that "Price is not the only thing
that makes goods sell. It may be any one of a number
of considerations — Quality . . . Utility . . . Novelty . . .
Style . . . or Cost Reduction." And Challenge Hi-Speed
Quoins have them all!

These quoins actually save 70% to 80% on lock-
up, speed make-up, provide a more accurate press or
foundry form, and hold the line on register. They are
self-contained in a rust-proof plated steel housing with
high quality tool steel working parts machined to micro-
meter precision. Challenge Hi-Speed Quoins are guar-
anteed, packaged, and dated for your protection.

Ask for a demonstration and complete details today.

THE CHALLENGE MACHINERY CO.

Office, Factories
and Show Room:
Grand Haven, Mich.



Over 50 Years
In Service of
the Graphic Arts

TRADE-MARK ®

DEALERS IN ALL PRINCIPAL CITIES

653



LOOKING FOR A BETTER BOND?

JUST SAY:

*"I want the paper
that comes in the
YELLOW WRAPPER
with the
BLUE STRIPES"*

• When you call for bond paper, ask for the paper that comes in the yellow wrapper with the blue stripes. Your paper merchant will know you mean NEKOOSA BOND. And he'll know that you're getting a faster-running, smoother-printing sheet because Nekoosa Bond has less curl, less wrinkle. Letterpress or offset, it runs through in a hurry, holds press stops down to a minimum. That adds up to *more profits, more satisfied customers*. Nekoosa-Edwards Paper Company, Port Edwards, Wis.



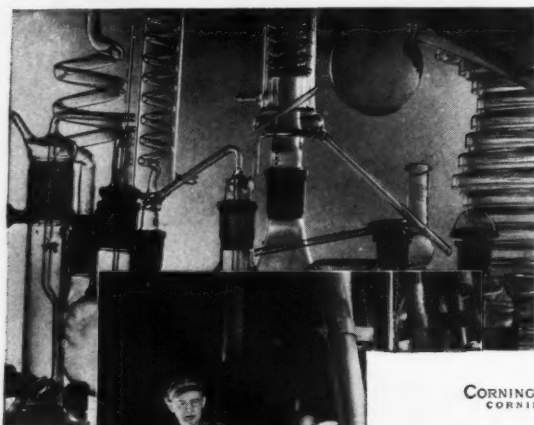
AVAILABLE IN white and eleven attractive colors. Three finishes and four weights. Ask your paper merchant for samples!

America does business on

BOND
Nekoosa
MADE IN U.S.A.



Prominent Users of Strathmore Letterhead Papers: No. 90 of a Series



Glass, one of the most unusual and versatile of basic materials, though over 5000 years old, still has potential uses that are virtually unlimited. Corning, with a policy of continuous research, has become one of America's foremost manufacturers of glass for science, industry and the home.



CORNING GLASS WORKS
CORNING NEW YORK

**Strathmore helps Corning sell
37,000 products**

Whether your company manufactures one item, or 37,000 like Corning Glass Works, every letter it sends out merchandises your firm and its products. For a letterhead gives the recipient a corporate picture ...in its quality, in its character, in the very feel of the paper.

An organization like Corning, with its forward-minded thinking and planning, is aware of the strategic importance of using stationery that makes an immediate impression of soundness and fine reputation. Naturally Corning selected a Strathmore expressive letterhead paper to do the job for them.

Do some personal research on your own company letterhead: Has it the look and feel of efficiency and of quality? Does its design interpret the mood of your company today? If your analysis shows that your letterhead is not giving the best possible performance, then contact your supplier; have him submit up-to-date designs on Strathmore papers. You'll find that these will be pictures of your company that characterize an alert, progressive firm.

Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Writing, Strathmore Bond. Envelopes to match converted by the Old Colony Envelope Company, Westfield, Mass.

STRATHMORE MAKERS
OF FINE
PAPERS

Strathmore Paper Company, West Springfield, Massachusetts

Strathmore

ADVERTISEMENTS

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

★ ★ ★

This series appears in:

TIME

NEWSWEEK

BUSINESS WEEK

ADVERTISING AGE

PRINTERS' INK

SALES MANAGEMENT

LIBRA

a definite answer

to a typographic problem

inspired by the uncials of the 4th century, the famous continental designer

a b c d e f g h i j

sjoerd h. de roos created, in cooperation with the type-foundry "amsterdam",

k l m n o p q r s

this highly original face which combines the liveliness of a lower case with

t u v w x y z \$

the stateliness of capitals. it forms a new way of typographic expression for

1 2 3 4 5 6 7 8 9 0

book display, letterheads, greeting cards, and other kinds of distinctive printing.

stocked and distributed for

typefoundry  "amsterdam"

by

american type founders

elizabeth b. new jersey write for specimen sheets of the libra series

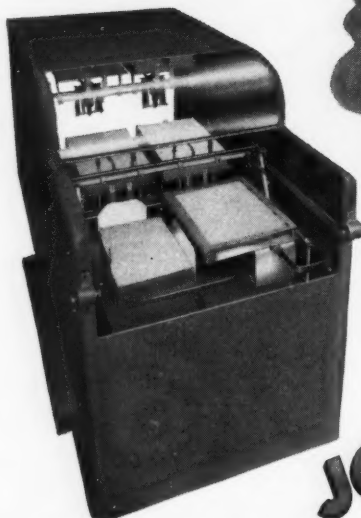
in canada: sears limited

IMPORTED BY AMSTERDAM CONTINENTAL TYPES & GRAPHIC EQUIPMENT INC., 39 PEARL STREET, NEW YORK 4, N. Y.
Printed from an electrotype

Every printer

NEEDS *Betsy...*

the tireless bindery worker



BETSY is the newest time and labor saving machine to be offered to the graphic arts field by the makers of the famous JCM Collating and Tipping Machine.

Betsy will gather all weights of paper from 4½ pound cotton tissue to double thick cover stock, assembling up to six individual sheets of a maximum size 12" x 18" in any desired order at the rate of from 5,000 to 7,000 pick-ups per hour.

You need not worry about Betsy getting tired or sick. She works with mechanical accuracy at any speed which you may select within her range. All you need to do is to furnish her with stock to collate and Betsy does the rest.

Collation of any type of single sheet forms is Betsy's work . . . you'll want to see Betsy perform—discover how you too can profit by Betsy's operation in your plant.

We'll be glad to send complete information on Betsy.

JCM

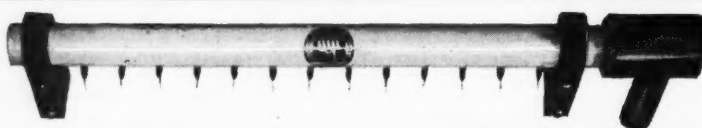
MACHINES manufactured and sold by

© 1950 J. Curry Mendes

J. CURRY MENDES

CORPORATION

ORIGINATOR OF SEMI-AUTOMATIC COLLATING MACHINERY
104 BROOKLINE AVE. BOSTON 15, MASS.



THEY CALL IT EVERYTHING BUT*STATIC ELECTRICITY!*

Call it anything from smear to excessive downtime . . . but recognize it as **STATIC ELECTRICITY.**

Printing plants everywhere that use the OXY NEUTRALIZER BAR have found it the solution to ALL their static problems.

Your **GUARANTEE** that the OXY NEUTRALIZER BAR is the **SUREST, MOST ECONOMICAL** method of static elimination is the actual **TIME-TESTED EXPERIENCE** of present OXY BAR users.

When present users of the OXY NEUTRALIZER BAR say . . .

"You might recall that we decided to switch to your bars only because we expected low maintenance, but we will now agree with you that your bars eliminate static to a greater extent than any other bar we have used." . . . **THEY'RE LOOKING FOR ECONOMY.**

When they say . . .

"... with our old bars we spent \$1143.96 for maintenance over a period of 1½ years. The Herbert Bars are operating around the clock six days a week, and to date the repair bill has been 0." . . . **THEY'VE FOUND IT.**

The **ONLY** way you can be sure you're not paying for static electricity is to take definite **ACTION** against it. Insure your plant of fast, trouble-free production with the **OXY NEUTRALIZER BAR.**

*Excerpts from letters of present users of OXY NEUTRALIZER BARS. We invite your inspection of the entire file.

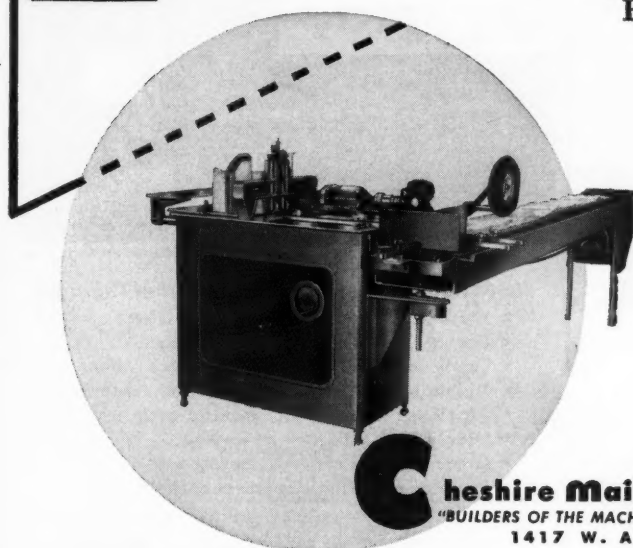
FOR DETAILED INFORMATION AND PRICE LISTS WRITE DEPT. B-1

HERBERT

Products Inc. 74-32 JAMAICA AVE.
WOODHAVEN 21, N. Y.

ELIMINATE MAILING PROBLEMS with the NEW CHESHIRE MODEL C MACHINE

Now you get a
FULLY AUTOMATIC UNIT
at rock bottom cost...



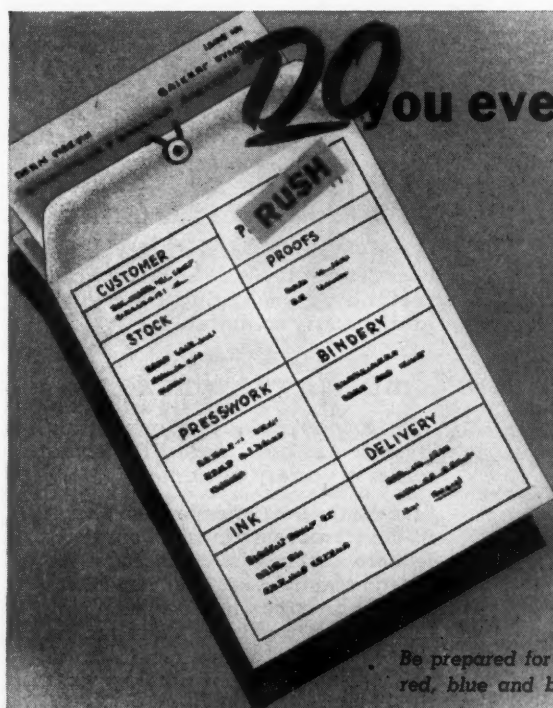
Here is a new machine designed to fill a long standing need for high speed mailing equipment handling all types of magazines, flyers, catalogs and tabloids up to one-half inch of thickness at new low production costs.

Use present plate, stencil or punch card system. Pre-prepare roll strip or continuous pack form labels to best fit your schedules or work loads. Mail at most convenient mailing point... strip labels are easily shipped. Mailing pieces are addressed at speeds of 12,000 per hour with a minimum crew of two people. Pieces are delivered onto the variable speed conveyor already fanned out for easy inspection.

Write today for more information on how you can increase your mail room efficiency.

Cheshire Mailing Machines, Inc.

"BUILDERS OF THE MACHINE WHICH MADE MAILING OF MASS CIRCULATIONS PROFITABLE"
1417 W. ALTGELD STREET CHICAGO, ILLINOIS



Certainly you do! Every printer does. At such times you need a "rush order ink" to help you out. Gaetjens Offset Speedinx is a fast setting ink for those jobs produced under pressure. Speedinx dries fast, has a high resistance to emulsification even with a regular acid fountain solution... prints well on bond, book or coated offset stock...dries fast enough to be backed up in less than an hour under normal conditions of temperature, humidity and paper...made in a complete range of Gaetjens colors.

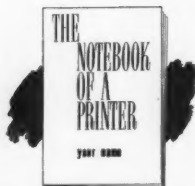
Be prepared for that next rush order. Order a set of yellow, red, blue and black Speedinx colors for your stock today.



GAETJENS, BERGER & WIRTH, INC.

LETTERPRESS, LITHOGRAPHIC AND DIE-STAMPING INKS
Gair Bldg., 35 York Street, BROOKLYN 1, N.Y. 215 So. Aberdeen Street, CHICAGO 7, ILL.

**"The Notebook
of a Printer" is
planned and written
for
the top and outstanding printers in
America.**



*If that is your intent . . . the "Notebook"
can be yours, EXCLUSIVELY, in
your sales area.*

★ "The Notebook" is already famous. It has a record of selling probably unmatched. Great printers in America's great cities tell that it is "the finest printer's SALES house organ ever developed."

Why *not*? "The Notebook" is planned and written by a skillful, mature advertising agency, with stubborn intent to make it outstanding and incomparable.

It could be yours, *exclusively*, in all of your sales area. We'd print it beautifully, colorfully, with your firm name on both covers, title page and inside pages. You'd mail it to every printing prospect and customer, and to the men behind them whom you rarely get to see. It would fill in for the salesmen you'll lose to the war. It builds and SELLS.



Don't delay. Areas are being closed gradually. Ask for facts and samples.

OREN ARBOGUST, INC.
228 N. LaSalle Street
Chicago 1, Illinois



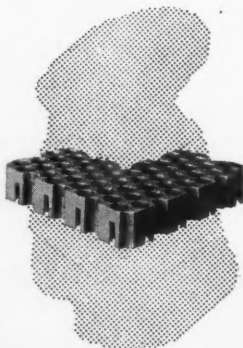
**WHEN SPENDING IS
SAVING**

Many present owners of PMC Sterling Toggle Hook and Base systems are finding it profitable to own an extra PMC Sterling Base for each press.

HERE'S WHY:

● No idle press time between runs . . . your waiting forms can be locked up and ready to roll when the press is available.

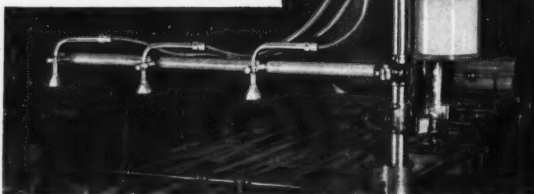
● Press time is worth money . . . you can save more than the price of an extra base by keeping your press rolling.



THE PRINTING MACHINERY COMPANY
436 Commercial Square • Cincinnati 2, Ohio
23 East 26th Street • New York 10, N. Y.

Hundreds Are Switching to
**THE ORIGINAL
LOW-PRESSURE
NO FOGGING
H & H**

Dry Spray



Installation on Kelly Press

First Choice of Those Who Have Tried Them All

- ★ Works on all presses—letterpress or offset
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Write for details—mention size and make of press

H & H PRODUCTS

1930 So. State St.

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are nationally famous for their convenient and economical method of packaging decorative and spacing material.

Our competitors think so too!

The Handy Box idea originated by us—is now being imitated under a variety of names.

Our years of experience have shown us the correct assortment of our items that are most helpful to the trade. We are constantly designing new items and improving on present packaging to meet the requirements of the industry. If your dealer can't furnish you with a Handy Box Catalog, write direct to:

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Baltimore 2, Md.
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A Complete Service

for the LITHOGRAPHER

Dampers Recovered • Slip-on Molleton and Flannel Covers • Aquatex and Dampabase • Seamol and Molleton by Yard or Roll • Leather and Rubber Hand Rollers • Leather Rollers for all Offset Presses, 2-3-4 and 6 Ply Rubber Blankets, (red or black)

DISTRIBUTOR FOR
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"Over A Half Century of Service"

J. H. & G. B. SIEBOLD, Inc.

MANUFACTURERS OF

Printing, Lithographic Ink and Supplies

Office: 47 Watts St.

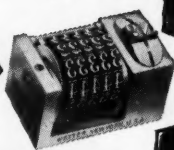
Factory: 99-101 - 6th Ave.

New York 13, N. Y.

New York 13, N. Y.



**POSITIVE
ACCURACY**



Thanks to **Wetter**
engineering skill

It takes precision engineering—Wetter engineering—to design a machine that will print each number in an ever-changing series perfectly! Easy-to-install skipping and repeat action wheels enable Wetter numbering machines to print in any order you wish—backwards or forwards, odd numbers, even numbers, or multiples...duplicates, triplicates, quadruplicates, etc. . . . 10, 20, 50, or 100 impressions before changing to the next number . . . consecutively to 50 or 100 and then repeat.

A completely equipped and staffed Wetter Engineering Department is ready to give you the right answers to your numbering problem.

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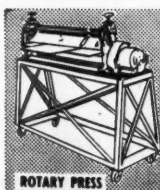
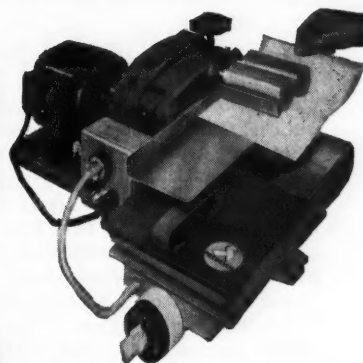
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Number it better
with a Wetter

NUMBERING MACHINE CO.
Atlantic Ave. & Logan St. • Brooklyn 8, N. Y.
Sold by All Dealers and Branches
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POTDEVIN

**MARGIN
GLUERS**



ROTARY PRESS



DEWAPER

Widely used by bookbinders and book printers. Applies $\frac{1}{8}$ " to 4" glue strip along edge of sheet of paper without any gum oozing at the edges and the dry side remains clean. Amount of glue coating is accurately controlled. Automatic compensation for sheets of varying thickness.

Write for catalog illustrating other gluing equipment for bookbinders and printers.

POTDEVIN MACHINE CO.

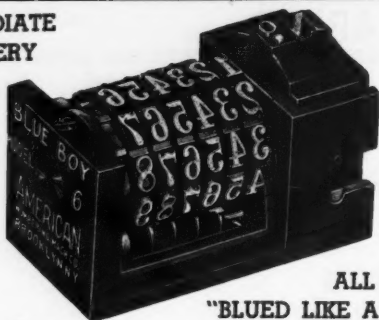
1226-A 38th ST., BROOKLYN 18, N. Y.

Designers and manufacturers since 1893 of equipment for Bag Making, Printing, Coating, Gluing and Labeling.



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IMMEDIATE
DELIVERY



ALL STEEL
"BLUED LIKE A GUN"

Roman
No 123456
Facsimile Impression

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No 123456
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FORWARD OR BACKWARD
ROMAN OR GOTHIC FIGURES

5 WHEEL BLUE BOY MODEL 5 \$18. 6 WHEEL BLUE BOY MODEL 6 \$20.

TRADE-IN ALLOWANCE—A trade-in allowance on old machines of any make can be made, equal to 10% of the purchase price of new machines ordered.

AT ALL DEALERS

AMERICAN NUMBERING MACHINE CO.

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BLATCHFORD originated the "honeycomb" type of base. Others were quick to copy it.

But the "hole" was only part of the Blatchford basic improvement in plate mounting! There was a stronger catch . . . there was a positive anchorage provided in each hole for the catch . . . there was a scientific pattern created to permit margins between plates as small as 1/8-inch with absolute security and rigidity.

It is the whole system . . . rather than the "hole" pattern . . . that makes Blatchford practical, safe, speedy and economical.

Buy Blatchford . . . and be sure!



Anyone could mistake
the BASE . . . but no
one could possibly
mistake the . . .
Blatchford CATCH



E. W. BLATCHFORD CO.

Branch of National Lead Company
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200 FACES

ARE AVAILABLE FOR
IMMEDIATE DELIVERY

Write for Our New

REVISED PRICE BOOK No. 8

This is the number of type faces carried in stock, many of them exclusive designs available only at L. A. Type. We can also furnish Spanish accents for most of the fonts. All display type is cast from hard foundry metal to rigid specifications and correct alignment.

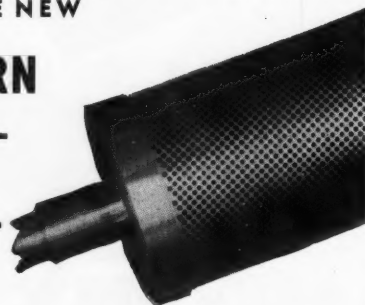
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L. A. TYPE FOUNDERS, INC.

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MODERNIZE YOUR ROTARIES
WITH THE NEW

WESTERN HONEY- COMB Cylinder



A PROVED
PROFIT-MAKER IN LEADING PLANTS

Used with new, improved Blatchford Hooks, the Western honeycomb cylinder is the fast, modern way of mounting curved plates. Small plates can be mounted more closely—less paper wastage. Better printing can be obtained because cylinder provides more foundation for plate. Register is improved. Press preparation time is cut 'way down. Lock-ups are sure—trouble free. We honeycomb your present cylinders for much less than the cost of replacement cylinders.

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designers
and builders of
special printing presses,
book presses
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EDITION BOOK BINDERS

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• **A REAL BUSINESS OPPORTUNITY**—Will sell excellent combination Offset-Letter Press plant of fine rating. Recognized and patronized for above average quality work. Medium to small in size, modernly equipped and in perfect condition,—with staff of competent employees. Business established for many years and is located in fine inland city of considerable size. Full details only to those who are really interested, financially responsible and competent to continue plant operation. Box O-1432, The Inland Printer, Chicago, Ill.

• **COMPLETE COMMERCIAL PRINTING** plant in central Ohio, with good concrete block building. Letterpress and Offset facilities and offset plate making equipment all new. Business doing fifty thousand (\$50,000) gross annually. Doing 90% color work. Will sacrifice. Box O-1431, The Inland Printer, Chicago.

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• **CALENDAR PADS**—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imptg. Co., 80 Franklin St., New York 13, N. Y.

• **WHOLESALE CALENDARS, FANS, ADVERTISING NOVELTIES.** Do Your Own Imprinting. Sell Your Regular Customers. All Styles. Trial Set \$1.00. Fleming Calendar Co., 6540 Cottage Grove, Chicago 37, Illinois.

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MACHINERY WANTED

CHANDLER & PRICE
JOB PRESSES
MIEHLE CYLINDERS,
VERTICALS
Little Giants, Kellys,
Cutters, Linotypes and
Complete Plants

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DEPT. 1, 409 WASHINGTON ST., NEWARK 2, N. J.

• **WANTED COMPLETE PLANT** second-hand or brand new for manufacturing Playing Cards, Playing Cards printed sheets preferably Belgian large quantities of different designs. Aniline inks suitable for Four Colour Aniline Machine and second-hand or brand new Cutting, Creasing and Embossing machine. Suppliers contact with full particulars and quotations to Famous Cine Litho Works, 40 B, Clerk Road, Jacob Circle, Bombay, 11, India.

FOR SALE

• Comb. Litho and Letterpress plant for sale, business \$60,000 this year. owner-manager taking \$3,000 in salary and expenses, some additional profit, 17 x 22 offset, multi, Little Giant and Kluge, no lino, excellent crew of 6 in back. \$20,000, half down. Owner has to leave Midwest. Will stand thorough investigation by responsible person. Box O-1429, The Inland Printer, Chicago 6, Ill.

• **BOOKBINDERS' MACHINERY:** New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 720 So. Dearborn St., Chicago.

THE INLAND PRINTER'S

classified buyers' guide

FOR SALE (continued)

STOCK CUTS AND STOCK PHOTOS



Request Catalog 86 from
COBB SHINN today!

This sixty-four page size, 9 x 12, plastic bound Catalog contains ideas to illustrate the printed message for greater effectiveness and sales appeal.

LOOK—ACT

Write now! Catalog 86 is FREE

COBB SHINN

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Quality at a Fair Price

2 B Cleveland Automatic Folders
—A.C. 60 Cycle
Rosback Pony Gang Stitcher
Seybold cutters 40—56"
3 Miehle Verticals V45, V50
2 LSK Harris 2 Color Offset
Presses 42x58"
2 LSG Harris 2 Color Offset
Presses 50x69"

TYPE & PRESS OF ILLINOIS, INC.

New and Precision
Rebuilt Printing Machinery
3312 N. Ravenswood Avenue
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ELCO UNIVERSAL TYPEMETER

A simple, easy-to-use method of copyfitting for any type, any size, in lines of any measure. Complete with instructions for compiling a list of the type or mats available in any composing room. Five dollars a copy postpaid. The Inland Printer Book Department or write Elco Typographic Service, Second & Dueber, S. W., Canton 6, Ohio.

FOR SALE (continued)

Insist on Megill's Gage Pins for use on all Job Presses

MEGILL'S PATENT
Spring Tongue®
GAUGE PINS \$1.80 doz. with extra Tongues

MEGILL'S PATENT Original Steel®
GAUGE PINS
HEAD 12, 15 OF 18 PT HIGH - 75c DOZEN

Remember. ONLY MEGILL MAKES
SPRING TONGUE GAUGE PINS.

THE

EDWARD L. MEGILL COMPANY

The Pioneer in 1870
763 ATLANTIC AV., BROOKLYN 17, N. Y.

Harris 41x54 LB Single Color
Harris S7L 36x48 Hi Pile Delivery
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Speed 6,000 per hr.
Webendorfer 22x29 Offset Press
Cleveland 26x40 Auto Folder
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Sheridan (Rowe) Three-Knife
Continuous Trimmers
Bronzer—Kohma 36-inch
Portable Model

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549 W. Randolph, Chicago 6, Ill.
Telephone ANdover 3-4633



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Let us help you sell Die-Cut Printing
Ask for Goose Book full of ideas
J. A. RICHARDS CO., Kalamazoo, Mich.

(Continued on next page)

ELIMINATE curled stocks poor register...static troubles

DUE TO DRY AIR!

with the low cost
easily installed

Walton
**HUMIDIFICATION
SYSTEM**

**PROTECTS COSTLY
PAPER STOCKS — IMPROVES
PRINTING QUALITY**

Now, complete protection from dry air problems is available without costly compressors, troublesome drains and duct work. WALTON Humidifiers require only a simple electrical and water connection, use no floor space and can be installed quickly, without interrupting normal production. Find out now, how WALTON Humidifiers provide complete protection, economically, from dry air—the primary source of curled paper stocks, poor register and production-slowng static.

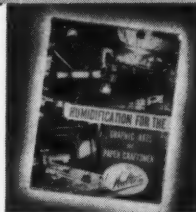
SEND FOR THIS HELPFUL BOOKLET! Explains the many cost-saving advantages of low-cost WALTON Humidifiers. USE COUPON BELOW!

WALTON LABORATORIES, INC.
IRVINGTON, NEW JERSEY

1P 10-50

Please send complete data to

NAME.....TITLE.....
COMPANY.....
STREET.....
CITY.....ZONE.....STATE.....



Classified Buyers' Guide (continued)
FOR SALE (continued)

FOR SALE

- 2—#41 Miehle Units, size 31" x 41"—stream feeder, ext. del.
- 2—#1/0 2 color Miehles, bed 42" x 56", with ext. del., cross or pile feeder.
- 1—#1 Kelly Press, size 22" x 28".
- 1—22" x 28" Miehle Horizontal.
- 27" x 41" Miller Major No. 5967.
- 27" x 41" Two-Color Miller No. 7261
- 1 Seybold 3-knife Trimmer.
- 5 Model C Intertypes.
- 1—3CSM Intertype.
- 1 #14 Linotype, serial No. 45000.
- 1 Christensen Stitcher, 5 stations, 2 heads.
- 8-Page Goss Comet—8-Page Model A Duplex.

Details On Request

NORTHERN MACHINE WORKS

(Tel. Market 7-3800)

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SYNTRON PAPER JOGGERS



DO A BETTER JOB 10 TIMES FASTER

Aligning heavy board to onion-skin—prior to cutting, printing, folding, binding, padding, punching, offsetting, etc. Twelve models available.

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SYNTRON CO.

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Walter Scott & Co., Inc., Plainfield, N. J.

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AMERICAN STEEL CHASE COMPANY

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Write for Bulletins on
Cylinder & Offset Presses,
Folders, Slitters, etc.
Also Special Applications

CHAPMAN

ELECTRIC NEUTRALIZER CO.
PORTLAND 6, MAINE



Specialists in the
Elimination of...

STATIC

SAFELY
INSTANTLY

Classified Buyer's Guide (continued)
FOR SALE (continued)



- 38" Seybold Model 3Y power cutter, autoclamp
- 54" Seybold 20th Century power cutter, autoclamp power back gauge
- 3-knife Seybold trimmer
- 11-box Sheridan Gathering machine
- Crawley Rounder and Backer
- Model O Cleveland folder with Cleveland continuous feeder
- Model M Cleveland folder with continuous feeder

NOTE CHANGE OF NAME



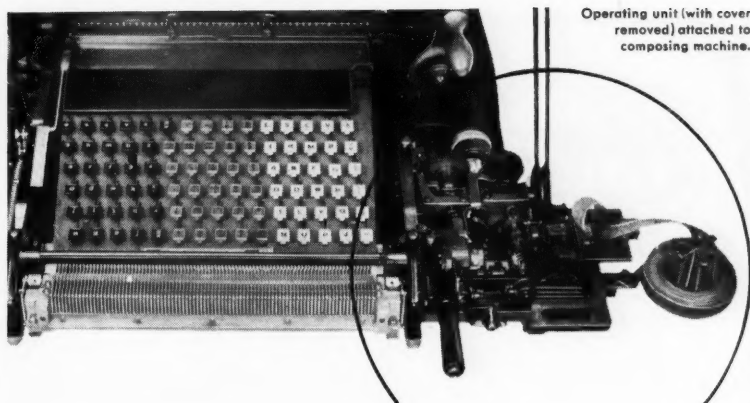
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Write for Samples and name of your nearest I.T.P. Dealer and rubber Engraver...

I.T.P. Company
1000 BROADWAY KANSAS CITY 6, MO.

- **MILWAUKEE BRONZERS**—For all presses. Some rebuilt units. C. H. Henschel Mfg. Co., W. Mineral Street, Milwaukee, Wis.
- **AN EXTENSIVE LINE** of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kans.
- **MAILING LISTS** furnished free—We charge only for addressing upper and lowers. Speed-address-Kraus Co., L. I. City 4, N. Y.
- **FOR SALE**—Lake Erie Directomat Press 24 x 28" platens electrically heated, 300 ton capacity. Serial Number 1326, Manufactured 1937. Contact B. D. Fluhrer, Moore Business Forms, Inc., 1001 Buffalo Ave., Niagara Falls, New York, Phone 6931.

(Continued on next page)



Operating unit (with cover removed) attached to composing machine.

TELETYPESETTER —

Simple...dependable...completely mechanical

The Teletypesetter Operating Unit pictured above which converts your composing machine to automatic operation, is driven directly from the composing machine's intermediate shaft. There are no electrical devices involved — no tubes, relays, or electrical circuits.

The Teletypesetter system, consisting of the Operating Unit and a Tape Perforator, has been designed to be rugged and simple in operation. There are no intricate gadgets to get out of order... nothing your mechanical department can't service in its regular routine. And the Operating Unit does not interfere with manual line casting if the latter is desired at any time.

But best of all, Teletypesetter produces *375 lines or more of straight matter per hour*. Write today for more complete information to:

TELETYPESETTER CORPORATION
1100 Wrightwood Avenue, Chicago 14, Illinois

TELETYPESETTER

ELECTRONICS SAVE LABOR IN PERFORATING AND INSERTING OF CHECK BOOKS AND DUPLICATING FORMS—IT'S THE NEW SPEED WAY

Amazingly fast and smooth running is the McAdams new Assembly. Six units operate by remote, variable control in perfect unison.

Here is the new speed way of perforating and inserting; mechanical construction insures absolute registration.

Inserting is governed by a pre-set dial permitting any number of sheets or a pre-collated unit to be inserted. The Assembly stops electronically for ten seconds at completion of a book which is lifted and covers added by hand.

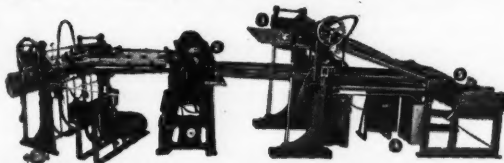
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- PEN RULING MACHINES
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- PAGING MACHINES
- PNEUMATIC FILE FEEDERS
- ROLL-OUT-OF FEEDERS
- ELECTRONIC INSERTERS
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- RULING PENS
- BOOKBINDER TOOLS

Write for illustrated Bulletin No. 551-I

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ALBERT BROADMEYER, PRESIDENT
20-22 KNIGHT STREET • NORWALK, CONN., U.S.A.
ESTABLISHED 1842

"SAVE LABOR — SAVE TIME — SAVE YOUR PROFITS"



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SEPARATE
UNITS IN
ONE

- 1—McADAMS PNEUMATIC FEEDER
- 2—ROTARY PERFORATOR
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- 4—McADAMS ELECTRONIC CONTROL
- 5—McADAMS AUTOMATIC DELIVERY JOGGER
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Made to Order **Ennis** for Your Business! PRODUCTS

ENNIS made-to-order salesbooks, manifold books, restaurant checks and tags for a wide range of businesses are made to order for you, too — because they'll mean a greater volume at a higher unit profit! ENNIS quality and workmanship are the kind that make customers come back for more... the ENNIS profit structure is the kind that makes you glad they do!



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PLUS a complete line of printed-to-order Bank Deposit Slips, Restaurant Checks, Bills of Lading and Special Tags.

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Orville Dutro & Son, Inc.
1206 Maple Avenue, Los Angeles 15, Calif.

Please send me immediately full information on the SPEED-FLEX, fastest and most modern job press for all types of form printing.

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Address _____

City _____ Zone _____ State _____

SPEED-FLEX presses are designed and sold exclusively by Orville Dutro & Son, Inc., and are manufactured in the modern facilities of Western Gear Works, Lynwood, Calif., machinery and gear manufacturers for more than 50 years.

IT'S AN
Ideal
Year For
ROLLERS

IDEAL ROLLER & MANUFACTURING CO. Chicago 8, Ill.
Long Island City 1, N.Y.

Step up quality!

Use Ideal Synthox rollers with linseed base or heat-set inks. High quality presswork, clean, clear colors. Save resetting time and press shutdowns.

Chicago 8, Ill.
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STEWART'S EMBOSsing BOARD

Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach it to tympan and let press run until dry. Sheets 5 1/4 x 9 1/2 inches. \$1.25 a dozen, postpaid.

Instruction with each package.

THE INLAND PRINTER
309 W. Jackson Blvd., Chicago 6, Illinois

Classified Buyers Guide (continued)

HELP WANTED

• **LETTERPRESS PLANT SUPERINTENDENT.** genuine opportunity for qualified person interested in future with well established, successful and growing firm. Volume over \$500,000 flat form book and color work; equipment includes linotype, monotype, cylinder and job presses and complete bindery. Ideal Florida community 35,000 (not a resort), good schools, including university, mild climate, non-industrial, cultural center, food fishing, both salt and fresh water. Inquiries held in confidence. Write in detail giving background, experience, age, family status, present earnings. Rose Printing Co., Inc., Tallahassee, Florida.

• **SALARIED POSITIONS.** \$3600 to \$30,000. This confidential service for outstanding men who desire a new connection, will develop and conduct preliminary negotiations without risk to present position. Send name and address for details. Tomsett Associates, 1208 Berger Bldg., Pittsburgh 19, Pa.

• **COMPOSING ROOM FOREMAN:** Man to supervise modern 35-man composing room. Good opportunity for right man. Give description of experience and list references in writing to Business Press, Inc., P. O. Box 60, Lancaster, Pa. We keep all information confidential.

• **PROOFREADER**—All classes composition. Union conditions. Air-conditioned proofroom, etc. Kelley & Jamison, 309 Court, Memphis, Tenn.

• **PRESSMAN:** Kelly, must be able to do finest halftone and color work. A Permanent job in one of the best equip'd medium sized plants in the country for a man who can produce quality presswork. Box O-1433, The Inland Printer.

INSTRUCTIONS

LINOTYPE-INTERTYPE INSTRUCTION
Ohio Linotype School
Logan, Ohio

MOTOR CONTROL AND EQUIPMENT

• **CLINE ELECTRIC MFG. CO.,** Cline-West- inghouse Motor and control equipment for printing machinery. 211 West Wacker Dr., Chicago, Ill.

REPRESENTATION WANTED

• **SALES & ORDER BOOKS — BUSINESS FORMS,** One-Time Carbon Forms, Envelopes and Tags. Free Illustrated Price Lists. ERSO, Cor. Compton Avenue, Bronx 61, N. Y.

SITUATIONS WANTED

• **CONTROLLER & MANAGEMENT EXECUTIVE** under 40 offers 15 yrs. heavy experience in management, controller duties, finance and credits. Able to develop and install COST, BUDGETS, and INTERNAL CONTROL systems. Presently and for several years employed as Controller for printing concern. Will relocate anywhere. Salary approx. \$10,000. Box J-1405, The Inland Printer, Chicago 6, Illinois.

(Continued on next page.)

Classified Buyer's Guide (continued)
SITUATION WANTED (continued)

● **SUPT. AND EXEC.**—26 years of diversified letterpress and offset experience, 14 years practical, efficient supt. of plant mgr. in plants doing up to \$2,000,000 volume in Commercial, Color, Publications, Book, etc. Also production and costs, etc. College and technical education. Age 47. Write L. M., Apt. 405, 5530 No. Winthrop, Chicago, Ill.

● **TYPOGRAPHER**—12 years experience advertising typography and high-grade composition, desires position with typesetting house catering to this type of business. Experience as plant supt., production and service contacts. Age 32. Box O-1430, The Inland Printer, Chicago.

● **MANAGEMENT EXECUTIVE** with practical experience; can co-ordinate all departments to make business profitable. Write Executive, 109 South Street, Baltimore, Md.

STATIONERY

● **WEDDING INVITATIONS** and other engraved stationery and fine quality. Siegrist Engraving Co., 924 Oak St., Kansas City 13, Mo.

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● **SPECIFY PRENTISS** Stitching Wire. Over ninety-two years of wire drawing experience. Supplied in coils or on spools. Sold by leading dealers everywhere.

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CORVINUS

Light • Medium • Bold • Skyline
 Light Italic • Medium Italic

Send for Specimen Sheets and Prices

ACME TYPE FOUNDRY

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Chicago 5, Illinois

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 SHADOW

You will want this exclusive imported design cast by Perfection in Foundry Metal. Prices and specimens sent FREE. Fonts or sorts—24, 30 and 36 point. *Write Today!*

PERFECTION TYPE, INC.
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● **DURABLE FOUNDRY TYPE:** Attractive faces, always dependable. Write for circular. Northwest Type Foundry, Minneapolis 15, Minn.

● **FOUNDRY TYPE & PRINTERS EQUIPMENT.** Catalogs sent free on request. Write Perfection Type Inc., St. Paul 1, Minn.

(Continued on next page)



THE minutes he spends at case and working bank are the *productive* minutes . . . the minutes that earn the profits!

Minutes he spends hunting for leads, slugs, rules, sorts and spacing materials are *wasted* minutes that cut down his efficiency . . . a waste that no plant can afford.

Hamilton Equipment turns waste minutes into productive minutes . . . steps up efficiency through provision for ample supplies of needed materials for each compositor within easy reach.

Hamilton Equipment also saves floor space because through proper design it provides maximum storage and working capacity, thus insures most efficient use of available floor area.

If wasted minutes are eating up profits in your composing room, some changes in your equipment and its arrangement may help to eliminate such losses. To help you determine the possibilities, write us for free booklet "Composing Room Layout." Or ask your Hamilton Dealer.

Hamilton Manufacturing Company
 Two Rivers 3, Wisconsin

Hamilton EQUIPMENT

ENGINEERED TO *Cut Costs*

Write . . . for a copy of the new
Vandercook Illustrated Price List

Shows Vandercook Proof Presses, Test Presses, Block Leveller, Plate, Type and Slug gauges —with descriptions, specifications and prices.

VANDERCOOK & SONS, INC.

900 North Kilpatrick Avenue • Chicago 51, Illinois



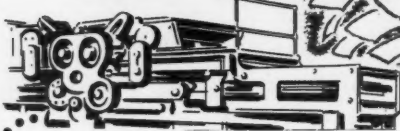
ROSBACK

● Rotary Round Hole and Slot Hole Perforators, Snap-Out Perforators, Power and Foot-Power Vertical Perforators, Hand Perforators, Power and Foot-Power Punching Machines, and Gang Stitching Machines.

F. P. ROSBACK COMPANY

Largest Perforator Factory in the World
BENTON HARBOR, MICHIGAN

POINTING THE WAY TO BETTER PRESSWORK



GLAZCOTE
INK CONDITIONER

33

INK CONDITIONER

0-33

INK CONDITIONER

600

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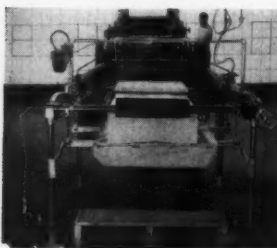
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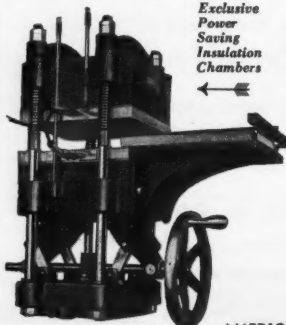
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of THE INLAND PRINTER, published monthly, at Chicago, Illinois, for October 1, 1950

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: Maclean-Hunter Publishing Corporation, Chicago, Illinois.

Editor: J. L. Frazier, Evanston, Illinois.

Managing Editor: None.

Business Manager: Joseph J. O'Neill, Lombard, Illinois.

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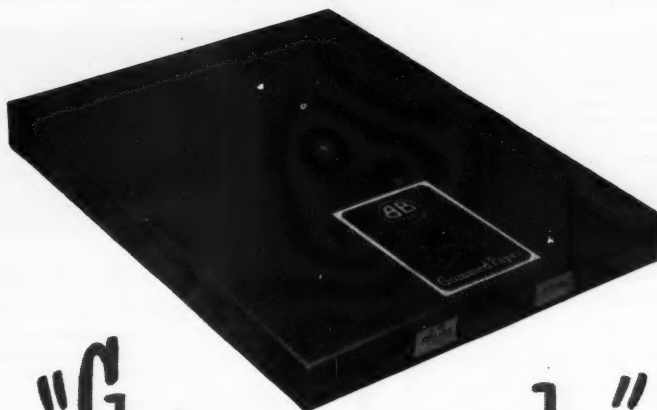
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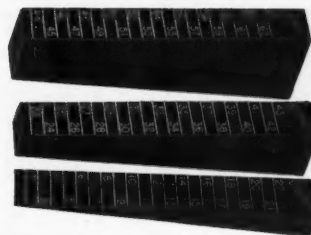
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Leading Business and Technical Journal in the Printing and Allied Industries

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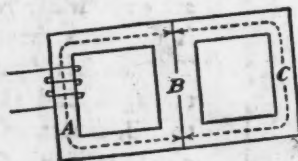
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Electrical Engineering

[CHAP. XII]

From the table above, it is seen that a magnetomotive force of 224 gilberts will produce 220,000 lines in the circuit of FIG. 12-8. This value of mmf is within 2 per cent of that available. Since several factors, such as leakage flux and hysteresis, which have been neglected, may affect the results by several per cent, accuracy greater than that attained is unwarranted. Consequently, the flux developed in the core by 220 gilberts is approximately 222,000 lines.

12-9. Series-parallel Magnetic Circuits. In the circuit of FIG. 12-9, the total flux developed by the coil exists in the section of the core marked *A* and divides between the two sections marked *B* and *C*.



The magnetic potential drop across the parallel sections *B* and *C* is the same irrespective of the path.

$$\phi_A = \phi_B + \phi_C \quad (12-17)$$

$$H_C l_C = H_B l_B \quad (12-18)$$

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